THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

Contents for September, 1916

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Subscription

In the Japanese Empire, per year in advance . . . . . *Yen* 5.00
In Froeign Countries, (post paid) per year in advance . . . " 6.00
Single Copy, 25 cts., 1/ . . . . . " .50

Foreign subscribers should remit by P.O or express money order, to The Japan Magazine Co. The Japanese *yen* is equivalent to fifty cents U. S. currency, or two shillings English currency
Published by The Japan Magazine Co., 3, Itchome, Uchisaiwaicho, Kojimachi, Tokyo

Agents

Brentano's, New York & Paris
Z. P. Maruya & Co., Tokyo
Kawase Nisshin-Do, Kobe
Khoo Hock-Tye, Penang, Straits Settlements
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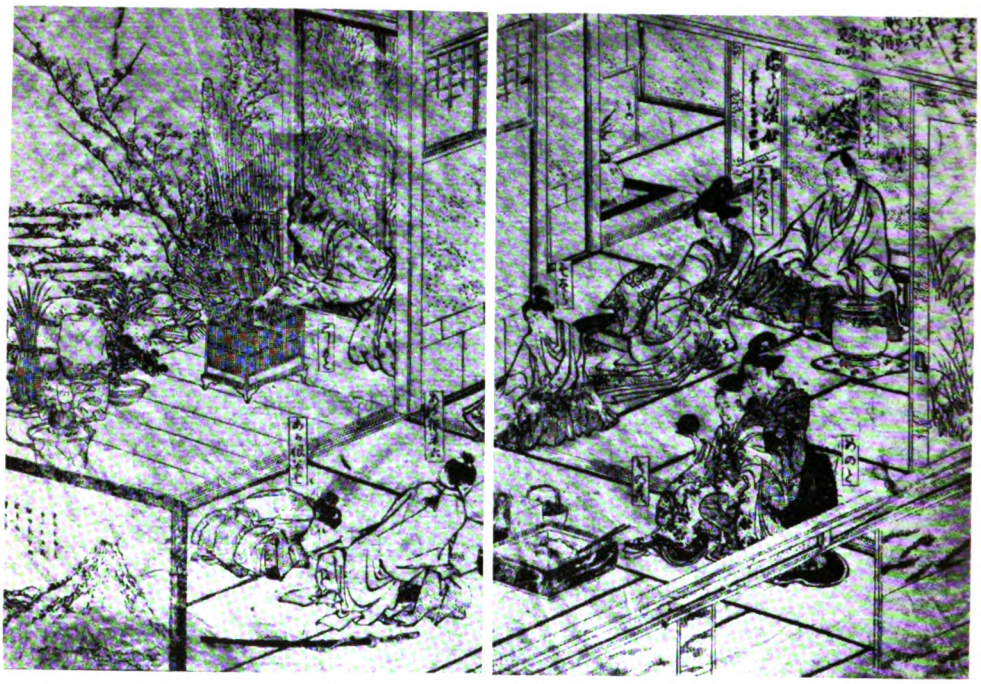
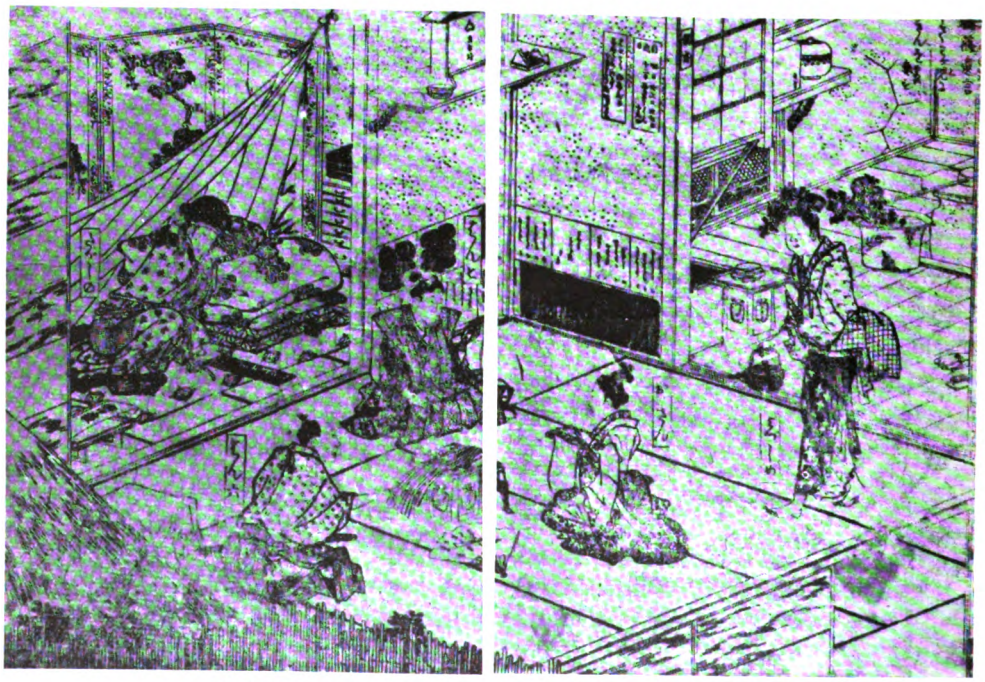


HANROKU CALLS ON KASAMATSU



THE TWO CHILDREN ARE UNITED IN MARRIAGE

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THE JAPAN MAGAZINE

VOLUME NINE SEPTEMBER, 1916 NUMBER FIVE

OSAN AND HANSHICHI

A NOVEL

By BAKIN

(TRANSLATED BY DR. J. INGRAM BRYAN AND PPOFESSOR SHIN-ICHI TAKAKI)

IV

THE YOUNG COUPLE

NOW on the day appointed for the felling of the giant camphor tree Arimatsu Tenzen was in an uneasy state of mind, wondering whether Hanroku Akane had made due arrangements for the work undertaken; and so he set out for Yonedani pass accompanied by a number of woodmen. Hanroku was already there when they arrived; and receiving the party with due ceremony, took them to them place where the big tree stood. Arimatsu Tenzen was deeply impressed by the mystery of the tree, especially as he now found it all withered, the dead leaves flying about here and there on the ground, with some branches lopped off, and cuts in the bark of the tree. But he was as delighted as much as surprised at the apparent success of Hanroku and said:

"The talent of a man, I see, cannot be judged by his social position; and I am satisfied that you can justify your boast of the other day. My lord of the province will be so pleased that you are able to carry out what you have promised. Indeed I have enhanced my honour by having had the privilege of recommending you to him."

Hanroku was very modest and simply replied that his success was due wholly to the virtues of the lord of the province; and his only wish was that he should receive the reward promised for fulfilment of the task.

To this Tenzen nodded, assuring him that he might rest at ease with regard to the matter, as he would see that every wish of Hanroku was carefully respected.

At this Hanroku set about cutting down the tree, placing the woodmen and giving them due direction. As the tree was quite withered the woodmen attacked it fearlessly, convinced that now nothing could prevent their bringing it to the earth.

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The great task was at last finished; and when the tree was sawn up, some of the boards measured 28 square feet; and were in number beyond reckoning. With this matchless lumber the lord of the province constructed his magnificent tea hall under Junsho Tsuitsu, the architect. Tenzen in turn duly recommended Hanroku warmly to the lord of the province, saying that his ancestors had been retainers of the great Kusunoki Masakatsu, and that, for cutting down the big tree, the man did not want money but simply to be restored to the *samurai* class under his master, adding that Hanroku would prove very useful to his lord on account of his talents.

On a certain auspicious day when the lord of the province gave a great banquet in celebration of his son having attained the age of ten years and donned armour for the first time, one of the most joyous occasions of the lord's life, he took the opportunity of celebrating at the same time the opening of his new tea hall, inviting Hanroku Akane to be present and bestowing upon him a fief of fifty *kwan* of rice. On the same day he appointed Hanroku headman of the village of Gojo. Thenceforth Hanroku lived at Gojo, together with his wife, the boy Hanshichi and the orphan girl Osan, who was thought to be a niece of his wife. Daily he went to the capital in connection with affairs pertaining to his village. His former friends and comrades among the woodmen were awed by his eminence and some of them envied his sudden rise in the world.

Although Hanroku appreciated his elevation and his attainment of the social position he had desired so long as a retainer of the lord of the province, he was not content, for he regarded with aversion the inferiority of the duties entrusted to him. His ambition was to become a retainer serving close to the person of the lord and to have some share in politics and government. So he went very frequently to the house of. Arimatsu Tenzen and tried to win his favour further by flattery and adulation, even to the extent of undertaking menial tasks for him, as though he were a servant, dusting the rooms sometimes, and once helping to clean out the well. It was not pleasant, but it pleased Tenzen and won his confidence.

The wife of Tenzen, Shikinami by name, had a son and heir called Sotaro, now nine years old, the eldest daughter, Sanohana, being just four. It is only human that when parents deeply love their children they should naturally think sometimes of the children of others; and hearing of the boy Hanshichi, that he was a bonny lad, they began to take an interest in him and often asked Hanroku after him. This interest Hanroku thought a good omen, and he at once took the opportunity to ask Tenzen to take the boy into his service, adding that young men were more agile in one's service than old men.

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Next time he visited Tenzen Hanroku brought his boy with him, when he and Sotaro, the son of Tenzen, played happily together, both declining to part when the time came. So Tenzen and his wife had the two lads play together often and have meals together too, and treated Hanshichi as their own son.

Tagashino, the wife of Hanroku, did not approve of her husband taking the boy to Tenzen's in this way; at least not so often; and then she chided her husband and said:

"When I was a little girl my father used to say often that one who serves his lord should not visit powerful officials unless there was business to transact. Mr. Arimatsu Tenzen is one of the most influential retainers of the province; and already people are beginning to talk about your going there so often. Moreover, as children will be children, you cannot be sure that Hanshichi may not fall out with Sotaro and cause a row that might interfere with your success."

At this Hanroku ceased to visit the house of Tenzen, and did not allow his son to go there to play any more.

As the years went on Tagashino loved Osan as her own child, and Osan returned the affection fully, serving her adopted mother as faithfully as if she were her real mother. And sometimes the mother would call Osan and Hanshichi together before her and say:

"That you two are being brought up so joyfully together is, I believe, due to affinity in a previous life. As I have often explained to you, when you grow up you will become man and wife. Therefore I hope, Hanshichi, that you will always been kind to Osan, remembering that she is an orphan; and Osan, you must never forget to respect Hanshichi as your future husband and lord."

And thus the two children passed the days of their youth in mutual affection. Both were extremely good-looking and bright, and the neighbours talked of their being perfectly matched; and on hearing this gossip the two children would always blush and quickly retire, causing exclamations that they were a charming little couple.

In the fall of the following year the mother, Tagashino, began to complain of pains in her arms, which grew to be so severe that she could neither eat nor drink. One day, looking toward her husband and the two children who were sitting by her, she said:

"I have indeed small hope of recovery; for the symptoms of this disease first appeared on the very day that you began to subjugate the spirits of the camphor tree by your secret method of *hikime* last fall. My affection, I believe, is due to the curse of the wood-spirits; and the pain in my two arms comes because you cut off two branches of the camphor tree, as the arms in the human body have the same relation to it as the branches of a tree to the trunk. But whatever the cause, if I can only bear the

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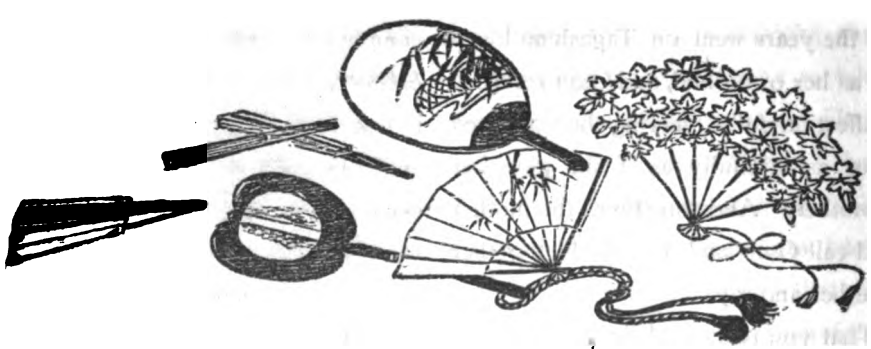
curse alone and save it from my family, leaving you three healthy and happy, I shall be content and serene. When I think of death there is but one trouble in my mind: the two children here. I desire, therefore, that the marriage ceremony shall be performed before my decease."

To these solemn remarks Hanroku nodded approval; and then he assured his wife that her ideas about the curse of the wood-spirits were mere delusions; but as to carrying out the marriage ceremony he had no particular objection, though Osan was only nine and Hanshichi eleven. The ceremony would, of course, be somewhat premature; but to make his wife feel easy at heart he would have the ceremony performed at once.

Preparations for the wedding of the two children were accordingly made. Hanshichi put on his best hakama worn on ceremonial occasions, and Osan changed her dress to that of a bride. The *kawarake*, or unglazed porcelain wine cup; and the *choshi*, or flagon for holding the wine, were duly provided. In accordance with ancient custom the bridal pair were caused to sip the regulation number of wine-sips together, Tagashino smiling at Osan, though her eyes were brimming with tears. Then she said to the child-wife: "Do not fail to search for your real mother, using the piece of plectrum to find her; and I hope you two will love each other and live happily together for a long, long time."

The ceremony having been satisfactorily performed and the occasion ended, as evening drew on, Tagashino quietly breathed her last; and the sorrow of the two children was pitiable to behold. It took some time to make them resign themselves to fate and consent to make preparations for the burial, passing from deep joy to deep mourning.

(*To be continued.*)



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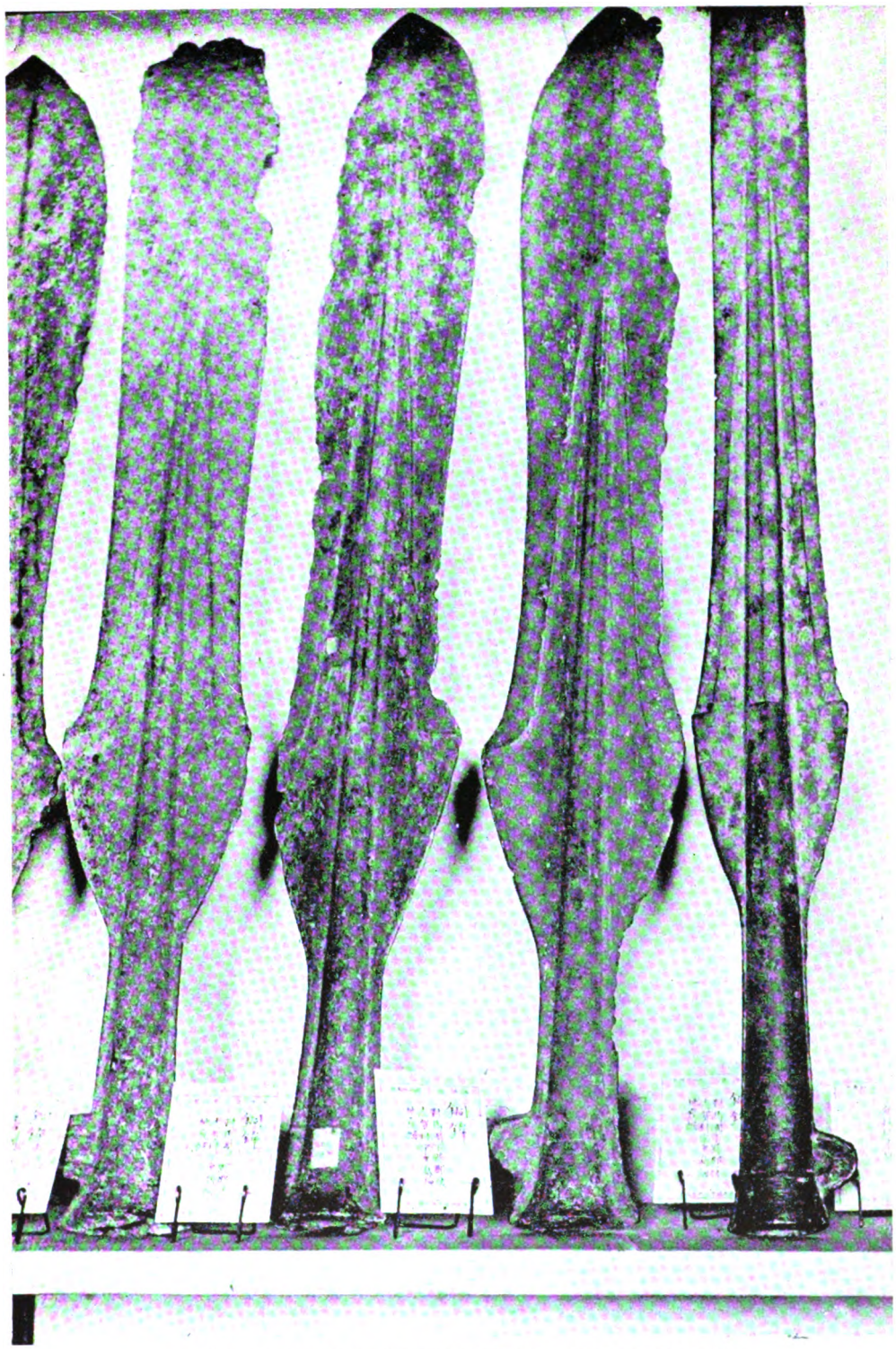

"HOKO," OR ANCIENT HALBERDS OF COPPER BRONZE

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"IWAIBE," OR ANCIENT SAKÉ BOTTLES

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RELIGION OF THE FIRST EMPEROR

By NORITAKE TSUDA

(EXPERT IN THE IMPERIAL MUSEUM, TOKYO)

AMONG the sons of Prince Ugaya-fukiayezu were two brothers; and these resided at the heavenly court at Takachiho in Kyushiu toward the close of the age of the gods. The names of them were Itsuse-no-mikoto and Iwarehiko-no-mikoto; and they consulted together how they might extend the divine sway eastward. And then they entered upon an expedition in that direction, subjugating the natives and their chiefs. The conquest was not achieved without strenuous labours and encountering numerous obstacles. On the way, the elder brother, Itsuse, received a mortal wound from an enemy arrow; but the other brother, Iwarehiko, persisted and overwhelmed the savages and finally established the Imperial court at Yamato, taking the name of Jimmu, and he was the first ruler of Japan.

And so from time immemorial the fourth day of April has been a national holiday celebrating this great event in the nation's annals. Now, there are various records concerning the religious practices of the first Emperor, that tend to indicate the faith of our first ruler. In the light of modern knowledge and archeological research one may reach some understanding as what that religion was.

On the expedition into Yamato the first Emperor fought against and defeated one named Nagasunehiko; and the victory was ascribed to the fact that the Imperial army took a position moving with the sun, while the enemy took a position facing the sun. This tradition is duly recorded in the Kojiki and the Nihongi, the oldest historical records of the nation, complied by the Government in the 8th century. The tradition shows that at that time sun-worship was in vogue in Japan; and the belief seems to have been taken advantage of to revive a more chivalrous spirit in the army. Of course sun-worship was not peculiar to Japan. In China during the Chou dynasty, in Egypt and in various parts of Europe as well as among the tribes of America, and in the Pacific islands, there are traces of a similar custom. But in Japan the faith was already losing its primitive aspect and merging in the personality of the Emperor. In those days the Emperor changed the direction of the forces only when the army suffered reverse. Precaution always had to be taken with regard to direction.

On another occasion when the Imperial forces met with fierce opposition in fighting against Eshiki, a native chief, the Emperor offered a prayer to the gods for divine assistance; and in answer had a vision through a dream in which it was revealed to him that he should make

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eighty plates and as many jars from clay taken from Mount Ameno-kako, and use them in worshipping the gods of earth and heaven; and as one of the generals had a similar revelation, it was confirmed in a divine manner. The Emperor followed the heavenly instructions; and at the same time the Emperor swore an oath before heaven that he would make *takane*, a kind of *mochi* cake, without water and bring about peace without further war. After the oath the *takane* was duly made without water; and then he swore another oath before the gods and ordered a jar to be submerged in the river Nibu, when all the fish of the river became intoxicated and floated about helplessly like leaves of trees; and he said at the same time that the empire should be consolidated and brought to completion. Thus saying, the Emperor dipped the jar in the river with the mouth downward, when all the fish floated away with the running stream.

On seeing the result the Emperor was greatly pleased; and he worshipped the gods using 500 sakaki trees taken out by the roots from the upper reaches of the river. This tradition, it will be remembered, was illustrated by one of the banzai banners used at the Imperial Coronation ceremony, which bore a jar and a fish with two ideographs meaning banzai.

Again when the Emperor fought a decisive battle against Nagasune, the Imperial efforts for a time seemed to be abortive, and then suddenly the heavens clouded and a kite with golden plumage flew down and lighted on the end of the Imperial bow. So great was the efulgence from the sacred bird that the eyes of the enemy were dazzled as by lightning, rendering them unable to fight. It is from this incident that the highest Japanese military order, that of the Golden Kite, takes its origin, and is intended to commemorate the lucky omen. Finally the Emperor was enabled to establish his first Throne at Kashiwabara in Yamato, at the same time proclaiming that in the founding of the empire he had been assisted by the spirit of his divine ancestor, the Creator, who had descended from above to render aid in subjugating the enemy. Believing that victory was due to the assistance of the divine ancestors, the first Emperor erected an altar at Mount Torimi where the spirit of the divine ancestor might be worshipped. Torimi is in Wada-gun in the province of Yamato.

Thus it will be seen that worship of the Imperial ancestors was regarded as the first tenet of the national faith by the Emperor Jimmu, as well as the worship of other gods in earth and heaven, especially after the completion of a military expedition. Science suggests that Japanese ancestor-worship may have been derived from animism. Curiosity naturally inquires how the gods were worshipped in that remote age. It seems that certain spots were selected as sacred and consecrated to the worship of the deities. We have already seen that plates and jars were used in worship, the shapes of which are not known. Our only clue to what they were like is to be found in the pottery found in the prehistoric dolmens of Japan, where one often comes across pottery impracticable for daily use, but suggesting that food and drink were among the earliest offerings to the gods. Weapons also appear to have been offered and dedicated to the service of deities, old records showing that such things as swords and shields were often set up around altars as acts of worship. Some of these swords were of bronze, and such as to be of no use in war, which proves that they were specially for worship and used as votive weapons. The iron swords and other weapons deposited with the dead and now found in dolmens, suggest the ideas entertained of a future life by the people of that day, all of which show a connection with ancestor worship.

The above traditions in reference to the first Emperor have had a powerful influence in making ancestors worship popular in Japan, as well as in gendering loyalty and patriotism in the Japanese soul; it has created a spirit that still burns in and inspires the Japanese character.

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MITSURU TOYAMA AND THE GEN-YOSHA

By BANSON HIRAI

AMONG the great men of Japan there are some of unique type, seldom if ever found among other nations. Some of these are men of remarkable insight into national affairs, and they are never restrained by trifles in undertaking deeds that would discourage most men. Among these are men who in character and methods belong to the men of the old samurai type, with their *soshi*, or braves, ever ready to carry out their slightest behest and if necessary die in the attempt. Like the proverbial Irishman, they are always "agin the guvermint," and as leaders of the *ronin*, or masterless heroes, of the nation, every cabinet is in terror of them. One of the most conspicuous examples of such men is the subject of this sketch, a man who by some is held in the highest esteem and by others looked upon with dread and suspicion.

Mr. Mitsuru Toyama was born in Fukuoka in the province of Chikuzen in the year 1855, his father being of an old samurai family. Even from childhood he was of rather a mischievous turn of mind. His first teacher was Yoshu Kamei a Confucian scholar of the time, to whom the boy seemed a bit stupid compared with the other pupils; he would read nothing save what was well to his liking; but in writing and composition he excelled his comrades. The master did not agree with those disposed to laugh at young Toyama, saying the lad would some day be something and do something. In that day the lads of Fukuoka were brought up after the manner of Spartans, well disciplined in learning and military arts. The aim was to promote a sound mind in a sound body. Otherwise they despised conventionality and preferred unrestraint.

The first name of young Toyama was Otokichi; but in his seventeenth year he happened to visit the Tenman shrine where he saw an inscription written over the torii of the shrine, which struck his fancy; and he there and then changed his name to Mitsuru. The shrine is dedicated to the famous national hero Sugawara Michizane, and it was evident that young Toyama was determined to emulate this hero. At school he was noted for his love of freedom and his brave fearlessness. Once he heard the other boys planning to haze him; but he said nothing, only placing a sword beside him and going on

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with his work. His shrewd silence so affected the others that they let him alone. He studied earnestly the literature of the Zen sect of Buddhism; and he became an expert with the sword, as well as *judo*.

At the age of 19 Toyama began to take a keep interest in national affairs. At that time Japan was in a state of unrest. The question of invading Korea was constantly discussed by Government officials and at last caused a split in official ranks. The great Saigo left the government and retired to his native place in Satsuma; great men like Shimpei Eto, Minister of Justice; and Issei Mayebara, a State councillor, followed his examples. Toyama was one of the greatest of Saigo's admirers and followed his leadership with ardent patriotism. So in 1876 he organized was is known as the Kyoshinsha with his friends, which beame a powerful political party, excessively opposed to the government. Some of the party had collisions with government officials and others plotted the assassination of Okubo, an opponent of Saigo. Toyama was arrested among the conspirators and spent a year in prison. He was released in the year of the Satsuma rebellion, just as the insurrection was quelled. Toyama was much disappointed at the outcome, and immdediately went to Tosa to consult with Itagaki, now Count, with a view to organizing another uprising. But Itagaki said that if even Saigo could not succeed, it was little use for lesser men to attempt anything, and Toyama agreed; but they decided to start a political part that would eventually upset the Government. His idea was to destroy clan government and bring about a complete reformation of officialdom and society.

In 1879 Toyama formed the Gen-yosha, a political club, the first rule of which inculcated veneration for the Imperial Family, the second was loyalty to the empire, and the third was strict protection of the people's rights and liberties. In a short time the club had over 10,000 members; and though Toyama refused the presidency of the club, as an empty title, he was the moving spirit of its operations. All the members studied English and Chinese literature, as well as law and military art, especially *judo*; and all were men of a serious and determined turn of mind. They were always ready to die for the improvement of their country, an affirmation that some regarded as ambiguous.

When Count Okuma in 1890 attempted to place foreign judges on the Japanese bench side by side with Japanese judges in trials involving foreigners, the members of the Gen-yosha were wild with anger and at once made up their minds to prevent what they regarded as a gross indignity to the nation. Soon afterwards Count Okuma was blown up by a bomb, escaping, however, with only the loss of a leg. The assassin, Tsuneki Kurushima, committed *harakiri* on the spot, and the overthrow of the cabinet was hastened.

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Toyama was under suspicion and underwent arrest, but no direct proof could be established against him, and he was released.

In 1891 when the Matsukata cabinet was trying to enlarge the navy, the premier found it very difficult to obtain the necessary consent of the Imperial Diet; and so he determined to interfere as far as possible in the general election to carry out his pet object of naval expansion. To do this he asked the assistance of Toyama; and the latter, though not usually favorable to the government, nevertheless believed in a larger navy, and so he agreed to help out the plan. Toyama sent his agents to every part of the country to interfere in the election campaign; and the struggle was something fierce. Hundreds of *soshi*, or braves, appeared everywhere, even in Tokyo, disturbing the elections and helping the government. In this episode the wonderful influence of Toyama was clearly seen.

Soon after this a rebellion broke out in Korea; and Kin Gyokkin, a noble involved in it, fled to Japan to seek help in his undertaking; but the Japanese Government, afraid of China and Russia, did not show any partiality to the cause; but Kin found protectors and supporters in Fukuzawa of the Keiogijuku and Toyama. Finally Kin was decoyed to Shanghai where he was assassinated and his corps sent to Korea and exposed to the public as a warning. Toyama was very indignant at the action of the Koreans and began to lay plans for chastisement of them and China. So he despatched numerous agents to Korea to create trouble and bring about war with China. They organized a band called the Togakuto and made riots in Korea, compelling both Japan and China to despatch troops, leading finally to the China-Japan war in 1894. This act of Toyama is regarded as a merit of national importance for which Japan will ever be indebted to him.

When Count Okuma formed his first party cabinet in 1898 in cooperation with Count Itagaki, he recommended Toyama for a portfolio, recognizing his great influence among the people. This has been looked upon as proof of the broad-mindedness of Count Okuma, for he well knew that Toyama had to do with attempt upon his life. Dr. Hatoyama was appointed to mediate in obtaining the consent of Toyama to join the cabinet, and for this purpose made 15 calls on him; but Toyama was obdurate and positively declined. He never wished to become an official, he said; as he was he had more power than any official. His only ambition was to serve his country, and he believed that he was doing so as he was, without seeking position or fame.

It was noticeable that from the year 1903 many members of the Gen yosha or those associated with it went to Manchuria; and the numerous Chinese bandits that assisted Japan in the war with Russia

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were doubtless organized by these men. In 1900 when Prince Ito organized his cabinet under the Seiyukai party he asked Toyama to accept a portfolio and Toyama again declined. This shows how keenly Japanese politicians envied the unique power of Toyama. Since the outbreak of the revolotionary war in China most the rebel leaders that fled to Japan for protection and assistance have looked to Toyama, and for the most part have not looked in vain. Toyama himself visited south China, and afterwards there was a considerable rise in the martial spirit of the rebels. He is still busy looking after the interests of the Chinese revolutionists, and the exiles from India.

Usually Toyama lives a quiet retired life with apparently no occupation in particular. He is a man of silent attitude and always rather reticent. Nothing interests him but great national questions, for which he is always ready. He has never sought to be conspicuous, but his national influence has been greater than most men of more prominence. Personally he is man of dignified bearing and amiable temperment. He is not so distinguished looking as those familiar with his name would suppose; but he is very sympathetic with the poor and unfortunate, often helping poor students. He has no love for saké and he is fond of indoor games, such as *go*. Mr. Toyama has three sons and three daughters, and the family is a happy household. He owns some mining properties in Kyushu, and once owned the big Yubari colliery in Hokkaido; but all the money he gets he soon spends in his favourite plans for national improvement.

One of his most intimate friends in Tokyo is Viscount Miura, Privy Councillor, who says that Toyama's greatness lies in the fact that he never argues on national questions; but when any question presents itself for solution he goes at it with determination and solves it by some great feat. At a first interview he always seems stupid; at the second he appears just absent-minded; but at the third interview his greatness appears. Had Toyama lived in the days of old Japan he would undoubtedly have been lord of some great castle. To-day he is the silent and unseen hero of the nation.

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MR. MITSURU TOYAMA (RIGHT) AND LIEUT-GENERAL, VISCOUNT MIURA

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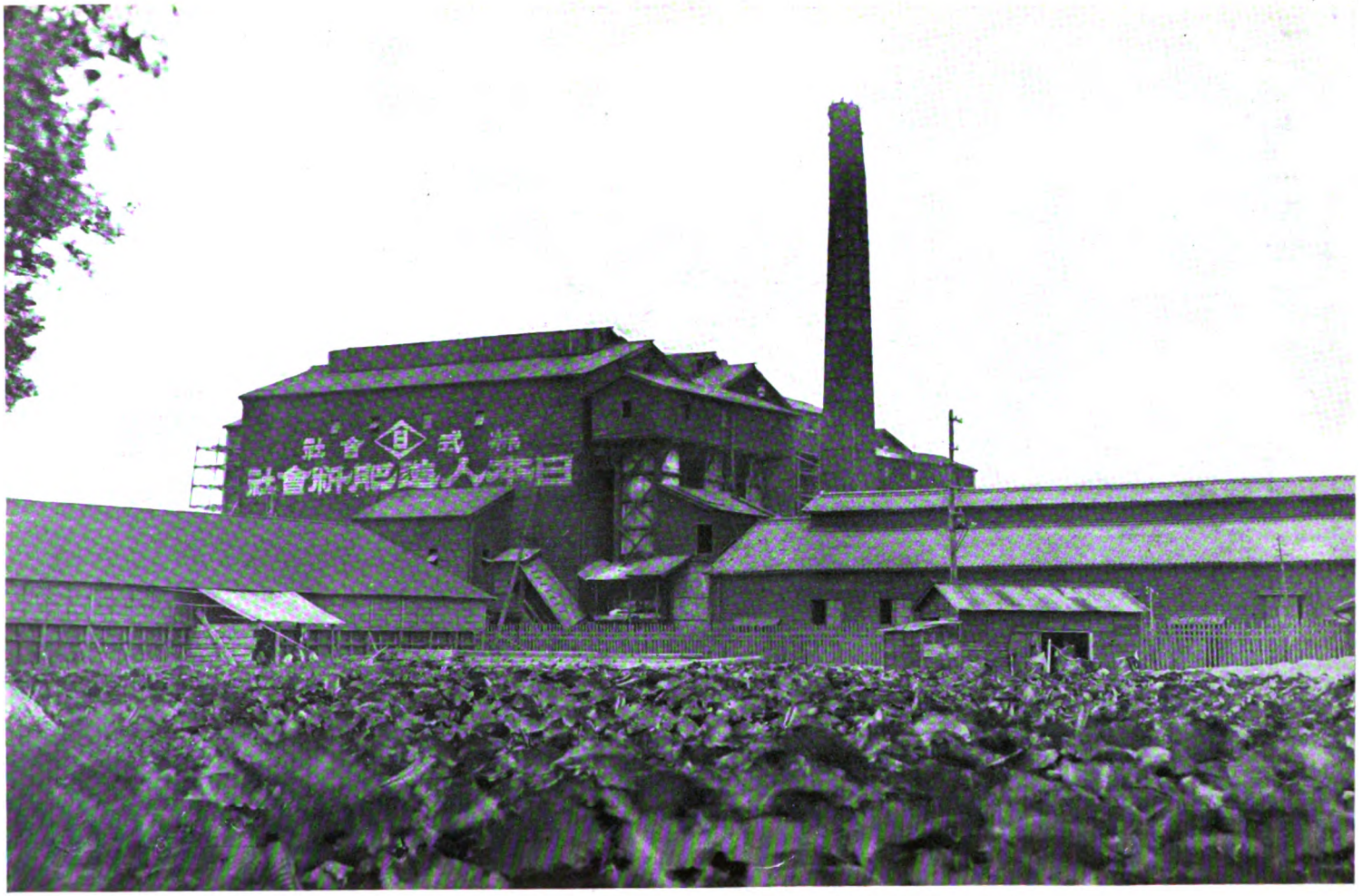

PI ANT OF THE NIPPON FERTILIZER NANUFACTURING COMPANY

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ARTIFICIAL FERTILIZER COMPANIES

By B. KURIHARA

THE custom of using artificial fertilizer is now in vogue among Japanese agriculturists, and many new companies have arisen to meet the demand. The first of these was the Nippon Jinzo Hiryo Kwaisha which began with a capital of 500,000 *yen* and is a shareholding company, that has won the confidence of the public. Finding its capital rather limited the Company raised a loan of 700,000 *yen*, part of which it has already repaid, and is enjoying abundant prosperity. Its chief output is sulphuric acid.

The Japan Kerosene Company has a fertilizer department, and is taking an important part in the production of manures; while the Niigata Sulphuric Acid Company and the Sakai Ryusan Kaisha are also in the same business. The Niigata concern was founded with a capital of 500,000 *yen*, and for years paid a dividend of only a little over one per cent; and the Sakai Company, founded at the fame time and with the same capital, did not do much better. The latter has a branch factory at Nanao and turns out acids and soda for fertilizing purposes. The annual output of all these companies cuts but a small figure in the total of the world's production of fertilizer, it is true, but they mean much for the industry in Japan. At the present time when prices are low throughout the world, these companies are confining themselves chiefly to the production of sulphuric acid.

The pioneer in the Japanese fertilizer field was Mr. Taki Kumeijiro of Beppu, who saw that the price of fertilizer was very high in comparison with the price obtained for the rice it was used to fertilize, and began investigations as to how the difficulty might be remedied. First he used pulverized bone, the Osaka Alkali Company proceeding on the same lines in the same year. It was found very diffcult to obtain men to work at the business, for the laborers could not endure the odour of the bone dust, while the peasants everywhere protested against what they regarded as an abominable trade. They demanded the removal of the factory from their village. Mr. Taki had to manufacture the fertilizer at night only, and so appeased the offended community. Yet the rice assisted by the bones of animals was regarded by many as unfit for food, which detracted from the sale of the bone meal. With the advancement of knowledge, however, the farmers began to use the new fertilizer and soon the business began to prosper.

The copper refining companies, such as the Okayama Seito-Ryusan Hiryo, and the Meiji Seiren Kaisha and the Sumitomo Hiryo-bu, all now began to produce fertilizers in connection with their copper works, utilizing the escaping sulphuric acid gas for this purpose. The Okayama company was founded with a capital of 500,000 *yen* and went on for some time

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prospering; but owing to depression in the fertilizer market the firm was taken over by the Yasuda Shoji Kaisha. The Meiji Seiren Kaisha was founded with a capital of 3,000,000 *yen*, 500,000 of which was fully paid up, its fertilizer department being worked by the Abe Shoten of Yokohama with a capital of 50,000 *yen* under the management of Mr. S. Saito, who has made a big profit on the sale of Phosphor-ore last year. The Sumitomo company, which has its plant at Shinkyohama in Iyo, is one of the most prosperous of all, having the largest output and the biggest profits, though scarcely more than a year in operation. The company could furnish all the fertilizer needed in the empire, if all its escaping sulphuric acid gas could be used.

The Dai Nihon Jinzo Hiryo Kaisha is now attempting the production of hematite, which hitherto has had to be imported from England and Sweden, using a complex process of sulphuretted iron, 100,000 tons of iron being obtained from 300,000 tons of the sulphuretted ore. There is a phosphorous ore company on the island of Lassa some 450 miles from Yokohama, whose output is a valuable contribution to the nation's stock of fertilizer. The island can ship about 1500 tons daily; and there are three steamers in two months plying between the island and the mainland. Owing to the assistance of Mr. Abe the various ores have been properly classified and proper drying methods introduced; and now the annual profits are large, being over a million *yen* last year, which was three times more than the previous year.

The fault of the artificial fertilizer producers in Japan is that they have devoted all their attention to the production of phosphoric acid and neglected the use of nitrogen and kali; thus they have placed the less important above the more important; for nitrogen now holds the most important place in the manufacture of fertilizer. This has enabled the Japan Nitrogen company to encroach on their preserves and other companies are following suit, especially the electro-chemical companies. The mistake referred to is due to lack of proper education among fertilizer makers. Our textbooks actually teach that the soil of Japan is rich in kali and does not require this fertilizer. True, our soil is rich in kali, but it is insoluble and therefore useless for our purpose.

The fertilizer king of Japan is Mr. Suzuka, who has traveled all over the world studying the subject and had engaged in the importation of Chilian nitrate and sulphate of ammonia and kali. Another mistake we make is in not paying sufficient attention to exportation of fertilizers, the chief outlet so far being only Australia, which has demanded increased exports on account of the war. Japan is in a position to command the market in hypophosphoric acid fertilizers if she only goes about it in an intelligent way. Yet so far our factories have had in view only domestic requirements and neglected the demand for exportation. There must be a great extension of output and improvement in quality of production if we are to secure and hold the fertilizer market, as we should. Japanese phosphoric acid fertilizer usually contains from 16 to 20 per cent of the efficacious acid; and for fertilizer containing 45 or 50 per cent we have had to look to England and Germany. So our companies must change their methods if they are to make fertilizer that will secure constant demand on the foreign market.

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NAGASAKI AND JAPANESE PAINTING

By Dr. S. FUJIOKA

NAGASAKI being noted for the beauty of its environment and the safety of its harbour, has been a haven for ships for centuries; and naturally the first foreign vessels approaching the shores of Japan often sought refuge there.

In the year 1570 the pioneers of foreign shipping came to Nagasaki and formed the nucleus of the flourishing commercial city that has since sprung among the hills at the southern end of the empire. In the year 1592 the *Taiko*, Toyotomi Hideyoshi, appointed a governor for Nagasaki, bestowing upon him full military and administrative authority. From that time the city began to assure a place of importance in the national life.

For political reasons the Tokugawa régime prohibited the propagation of Christianity and restricted the foreign relations of Nagasaki to commerce and trade, even closing the port of Hirado in Hizen, which had been for years a center of foreign commercial activity. The opposition to the new religion reached its climax after the Amakusa rebellion. In 1640 the Tokugawa shogunate published a decree that foreign trade could be carried on at Deshima in Nagasaki only; and thus for some 250 years that city was the only gateway for the entrance of western ideas to Japan. And the only foreign ships entering the harbour were those of Holland and China during this time. All who wanted to get knowledge of western science had to seek it in Nagasaki. Artists too came there in search of hints from foreign lands; and to learn from China no less than from Europe. China from of old had exercised great influence on Japanese pictorial art; and when Nagasaki was the only port open to foreigners the Japanese artist went there to learn something of the newer schools of painting in China.

A leader in this movement toward foreign art was the priest Itsunen, a Chinese of the Ming dynasty, who had fled to Japan on the ascendancy of the

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Manchu sovereign and became a naturalized citizen of the empire. He was appointed abbot of the Kofukuji temple in 1645; and while not forgetting to propogate the doctrine of the Zen sect of Buddhism, he devoted much attention to the art of painting, in which he was mo mean master. Itsusen greatly excelled in the drawing of human figures and Buddhist pictures generally. Among the more distinguished of his pupils were Watanabe Shuseki and Kamakura Jakushi.

Watanabe in time outstripped his master and took up a study of the Sung paintings, as the art of the Sung dynasty in China was regarded of great importance. Kamakura distinguished himself chiefly in Buddhist pictures, somewhat after the manner of his master, Itsusen; and he was also regarded as an expert in the drawing of human figures, animals and flowers. In the casting of statues which were to be inlaid with gold and silver, he also greatly excelled. It was the pupils of Itsusen that introduced new schools of painting, independent of the Ashikawa masters; but their influence was restricted for the most part of Nagasaki and that neighborhood.

The Tokugawa shogunate was anxious to establish a great Buddhist cathedral presided over by a famous Chinese priest or abbot, and thus to promote not only religion but Chinese art. The government referred to Itsusen regarding the purpose of the Shogun, and the famous Nagasaki priest wrote over to his friends in China, asking for the great abbot of the Obakuzan temple at Fuhchau. The latter, whose name was Ingen, appears to have jumped at the invitation himself, and soon he arrived in Japan with some twenty priests. In the year 1654 he arrived in Yedo and was presented to the Shogun, who was pleased to bestow on him a gift of land at Uji in the province of Yamashiro, where in 1661 he succeeded in establishing his Buddhist cathedral, or great temple, calling it the Manpukuji, or Temple of Myriad Mercies. The architecture was after Chinese models; and it became one of the main branches of the Zen sect, known often as the Obaku school, because the founder came from Obakuzan in China.

One of the specialties of the new school of art was penmanship and tea-making; caligraphy has always been an art in East Asia. The temple became a center producing artists of various talents, especially priest-painters, notably Chinken, master in water-clour sketches.

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Handosei was a famous sculptor, and left many Buddhist statues. Taiho, who also came from this school, was noted for his drawings of the bamboo tree in black and white. Ingen brought over with him from China many fine examples of the art of his countrymen, together with examples of caligraphy, which became models to his pupils in Japan. In fact all artists who desired to know anything of the Chinese art of that day, had to go to the Manpukuji temple school to gratify their wishes. It was in this way that such noted masters as Ike Taiga and Ito Jakuchu attained the skill they evinced.

In the year 1731 artists of a new type began to flock to Nagasaki, bringing about a great change. One of these was a Chinese named Chinnampin, who had been invited there by the governor of the city. He was a master in the art of painting from nature, excelling chiefly in depiction of flowers, plants, birds and animals, which he painted with great delicacy and feeling. His colouring was bright and harmonized well; and his birds on the wing and animals in movement were the wonder of all eyes. He excelled in depiction without lines, which was a new thing in the art world of the time. One of his pupils, Kokin, became quite distinguished. Another, Yuhi by name, served as Chinese interpreter to the governor of Nagasaki; and as a painter he was a master in drawing bamboos and tigers. The Shogun invited Yuhi to come up to the capital and paint for him, when the artist sketched a tiger that had just been brought over from China. Another pupil of Chinnampin was Kurokawa Kigyoku who introduced the paintings of his master to Yedo. He was followed by So Shiseki, who went to Nagasaki to study foreign painting, Yuhi being his teacher. Another Chinese artist of renown came to Nagasaki at that time, named So Shigan; and So Shiseki took his name from this artist, as he had studied with him also. The sketches of animals and birds from the brush of So Shiseki were very natural and life-like.

In addition to the sketch-like drawing of the school of Chinnampin there came in another kind of pictorial art known as Bunjin-gwa, or literati-drawing, which laid stress on the spirit and impression of the piece, which was done in black and white. These impressionist pen-and-ink sketches were really an offshoot from the southern school of China, introduced first by the priest In-Fukyu, who arrived in Japan about the year 1720. The style of painting was simple but regarded as full of spirit. Ike Taiga was one of

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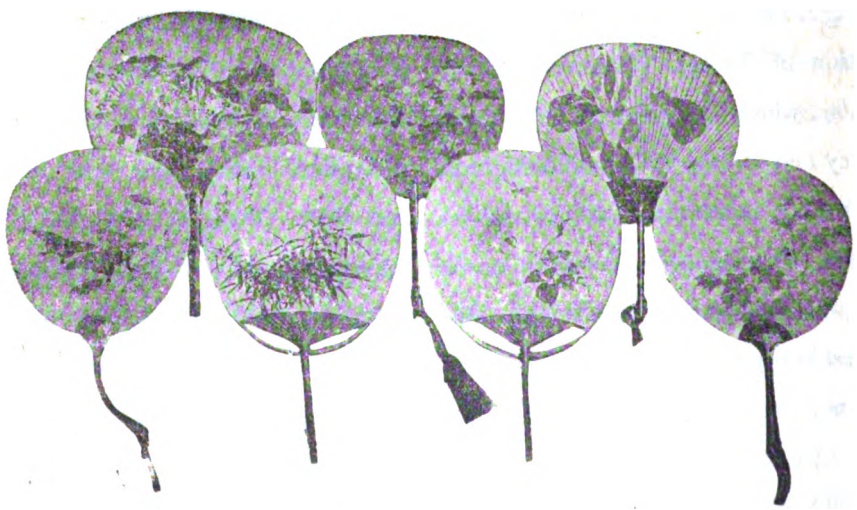
the most distinguished masters of this sort of drawing.

In 1534 another Chinese artist came to Japan, in the person of Hiran, who was a master of landscape painting; and after him came Hosai in 1780. In that year a Chinese ship was cast shore on the coast of Awa; and the ship was ordered to proceed to Nagasaki; and one of the passengers on this ship was the famous artist, Hosai, who sketched the various scenes of his trip; and this sketch-book is now treasured a priceless heirloom of art.

The influence of these Chinese artists was great in Japan. It excited the admiration of all lovers of the beautiful, and produced such masters as Ike Taiga, already mentioned, and Yosano Buson, who were brilliant exponents of the Bunjin-gwa school, out of which later grew the movements started by such artists as Maruyama Okyo.

Nagasaki was not only the gate through which later Chinese art penetrated into and influenced Japan, but through this port also came the art influences of Europe. Japan is indebted to Nagasaki for her first examples of western art, as also for much of the western science she learned and profited by. All gates are open now; but the main gate through which outside knowledge poured into the country during the days of our seclusion and isolation from the rest of the world, must always be affectionately remembered by all lovers of knowledge and beauty.



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TEACHERS OF NO DRAMA

By S. HASEGAWA

THE "No" drama still holds its place as the highest form of histrionic art in Japan. On the occasion of the Imperial Coronation last year a beautiful stage was specially erected in the garden of the Imperial palace in Tokyo, where the Emperor and courtiers witnessed performances of *No* drama by the greatest actors of that school in the empire. This event was in itself sufficient to stimulate altogether a new interest in this mode of drama. His Majesty summoned the actors into the Imperial presence, an honour unprecedented in the case of actors. The interest in *No* acting has now so spread as to be in evidence even among the more common people, whereas in old Japan it was a form of entertainment appreciated only by the upper classes who despised the common stage. The *geisha* are also learning the art of playing in the *No* drama, and are known as *yokyoku geisha*. In the more rural districts the passion for *No* is growing; and what is known as the *utai*, a kind of *No* opera, is now popular almost everywhere.

The actors of the *No* drama are divided into such classes as the *Kwanze*, *Hoshō*, *Konparu*, *Kongō* and *Kita*, and so the list descends until reaching those who can only sing in the popular *No* opera. Of course in the old days the *No* drama was under the special patronage of the daimyo, who supported the actors and kept them in fine training. They performed only at the daimyo's command. They had no connection whatever with the general public. Indeed an ordinary civilian was not permitted to learn *No* acting, or to study with a *No* actor. With the fall of the shogunate and the breaking up of the feudal system all these troupes of *No* actors were dismissed and found themselves without occupation. They had to sell their stage instruments and acting costumes, which were very valuable, and go out to find a living as best they could. Many of them became clerks in Government offices, and some tried to eke out a means of livelihood by teaching samurai how to act the *No* drama; but the samurai themselves were for the most part in the same predicament as the *No* actors: they too were without masters and had little time for indulging in *No* playing.

After a time, however, there came a revival of interest in the old form of drama, and the teachers of *No* began to take courage. Kuro, an instructor in the *Hosho* school of *No* playing, was regarded as the greatest authority on the art; and it is said that he accumulated quite a fortune in this way. He afterwards lost it, however, and became the master of a *geisha* house; and failing in this business also, he finally was driven to farming. When such was the fate of the best actors the conditions obtaining among inferior ones may be imagined. As the nation

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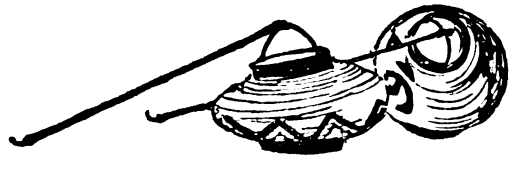
settled down to a peaceful transformation from the old to the new civilization, the former feudal lords, now nobles of the empire, experienced a new interest in their old-time amusements, and *No* was again in demand. Though this brought a measure of good fortune to the *No* actors, the public interest was not sufficient to sustain them comfortably, and their influence was negligible. The late Minoru Umewaka did all in his power to create a revival of interest in *No* drama and to bring the art to its former high level. He was himself a first rate actor, and his *Hosho* mode of acting was appreciated by many.

The revival of *No* acting was not very noticeable, however, until after the war with China, when the upper classes began to reveal their old interest in the art. These representatives of the blue blood of old Japan could not endure the humiliation of having to listen to the *nagauta, kiyomoto, gidayu* and other entertainments of the commonality: it was beneath their dignity, and they called for the amusements of their high-class ancestors. The ordinary actors now took up the study of *No* drama and began to teach it to others, and the art experienced some prosperity. Most of these new teachers were not themselves yet in possession of the necessary costumes for *No* acting; and when they were summoned to instruct pupils they had to rent the proper costumes or borrow them from their friends.

This indicates what the representatives of the *No* drama must have felt when the art was patronized so conspicuously by the Emperor on the occasion of the Imperial Coronation, which indeed, was sufficient to cause every subject of the empire to take an interest in the art of *No* acting. Teachers of the art immediately became in demand. The children of the upper classes and the rich wanted to learn *No*. The instructors at first charged very small fees: only about 25 or 30 *sen* a month for a daily lesson; but this of course, did not pay; and soon the fee arose to 75 *sen* and a *yen* with lessons every third day, and so on. Such families as the Mitsuis, the Yasudas, the Idas and Inouyes were among the first to start studying the *No* drama and how to act it. It was about this time that Okoi, the famous concubine of the late Prince Katsura, took up the art, studying with Mrs. Sakurawa of Asakusa, and her example was followed other grand ladies. Mr. Mitsuru Toyama, the noted leader of *ronin*, was also a devoted friend of the *No* drama and became himself a pupil.

Now the *No* actors and teachers are so prosperous and independent that one cannot take lessons with them for less than ten *yen* a month; and even at that they will not give more than three or four lessons of an hour each. Each lesson will take you through no more than three or four pages of the drama. Second class instructors can be had, however, for about seven *yen* a month, and there are some for four *yen*; but the pupil has to tip the teacher and assist in providing costumes.



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PILGRIMS

By T. HANAYAMA

PILGRIMS in Japan were from of old understood to be persons who went about from temple to temple and shrine to shrine praying for good fortune for themselves and their friends. In later times the term pilgrim came to be restricted to Buddhists, the Shinto pilgrims not being called *junrei*, which is the term usually employed to represent those making a round of temple visits. In the old days Buddhist pilgrims were called *tera-meguri*, which meant temple, not shrine, visitors.

The origin of the custom appears to have been due to the Emperor Kwazan, who, after the death of the Empress, was filled with profound grief and melancholy; and stole out of the palace at night to visit the Genkeiji temple where he wanted to become a monk. As this Emperor had not been born of an Empress from the Fujiwara family, the premier of the time, who was of the Fujiwara family, regarded the Imperial desire as rather fortunate for the family and encouraged the Emperor's retirement. So the ex-emperor undertook a pilgrimage of the more famous Buddhist temples, this being the first thing of the kind in the religious annals of Japan.

Pilgrimages are now of several kinds, the most important being that involving visitation of the 33 most famous temples where the goddess Kwannon is enshrined. All these temples are west of the Hakoné range of mountains. Other pilgrimages are the *Tudasho*, to temples east of the Hakoné range, accounts of which have already appeared in this magazine. The pilgrimage to the Eighty-eight temples is confined to Shikoku where Kobo-daishi is most zealously worshipped. As this saint was the founder of the Shingon sect of Buddhism, the temples dedicated to him are legion. Another pilgrimage is that to the Twenty-four places, which means the 24 historical places associated with Shinran, the founder of the Jodo-Shinshu sect.

In ancient times Buddhist priests made transcriptions of sixty-six famous volumes of the Hokkekyo, or Buddhist Scriptures, and placed them at as many temples; and afterwards the visiting of these 66 temples was known as the pilgrimage of the Sixty-six Books. One volume is supposed to be in each province of the empire. The pilgrimage to the temples containing the volumes was known as *Rokujuroku-bu*, often shortened to *Roku-bu*.

In addition to the above there are numerous minor pilgrimages, such as the *Roku-Amida mairi*, or that to the six Buddhas; the *Roku-Jizo-mairi*, to the Six Jizos; pilgrimages to the Forty-eight Jizos; to the One hundred Benten temples, Benten being one of the seven gods of fortune, and a female.

The character of the persons undertaking such pilgrimages is more interesting than the nature of the journeys themselves. Formerly people of aristocratic station went on such tours, but the custom soon spread to those of humbler walks in life. It was no doubt to gratify the germ of asceticism that is somehow in nearly all men. Some wanted to escape the notice of the world; some to spy out the conditions of other districts and daimyates; others to ascertain the whereabouts of their enemies; but, of course, the genuine pilgrim has always been a man of deep religious principles. As the years went

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on the higher classes gradually dropped out, and now the custom is confined almost wholly to people of humble station. In some of the southern districts of the empire people of aristrocratic family sometimes still go on a pilgrimage, but the instances are few and far between.

During the restoration period beggars often dressed themselves in the garb of pilgrims in order to ensure greater welcome; and these are often seen going about the streets of Tokyo and other large centers of population, to the discredit of the real pilgrim. Most of the genuine pilgrims, however, are to be found only in the provinces.

The pilgrim's dress is fixed conventionally, consisting of a sleeveless outer garment called the *oizuru;* and they carry a box containing a Buddhist image with scriptures as well as some food. The garments are white in males and red in females, with the name of the pilgrimage stamped thereon, together with the pilgrim's own name. The pilgrim wears a rough hat of reeds and carries a bamboo staff, his shins covered with cotton puttees and straw sandals on his feet. Each pilgrim also carries a long-handled ladle for taking up durinking water from streams and springs by the way and to receive gifts of money or food offered. The *Roku-bu* pilgrims differ somewhat from the rest in that they do not wear the *oizuru* and carry a *shakujo*, or pole with iron rings at the top, and a bell or gong set on a pad at the belt, to be struck with a small hammer to announce the pilgrim's presence. The box on his back is like a shrine or altar in appearance, with images in the niches; and on the head he wears an *amigasa* hat. Some pilgrims carry a sword in the *shakujo*, as in the old days they were sometimes attacked by robbers.

The pilgrim stands before the door of a house and chants a hnym appropriate to the place and occasion, usually praising Buddha or the Bosatsu enshrined in that village, ending by asking for a *junrei ni gohôsha*, or pilgrim's alms. Whether they have enough money or not they must, according to custom, ask alms wherever they go as part of the necessary discipline. Usually when they reach a temple in their objective, they leave a label on it with their name and that of a companion, if any. The custom of *senja-fuda*, already described in this magazine, is in imitation of these pilgrims.

In the old days persons of wealth and piety were glad to lodge a pilgrim, the custom being known as *hosha-yado*, or gratitude-hospitality, signifying that the act was one of charity in gratitude for the mercy of Buddha. During the Tokugawa period there were no special regulations for pilgrims, save that a man and woman were not allowed to travel alone, as often the custom was used to disguise elopements. Two men or two women were allowed to set out on a pilgrimage. In former times those determined on vendetta often set out as pilgrims to find their enemy in order to slay him. Thus there were many counterfeit pilgrims. In Tokyo there frequently appeared what appeared to be pilgrims to the Eighty-eight places, imitations of the real pilgrims from Shikoku. They visited the 88 places in Yedo where Kobo-daishi is enshrined. The time for such pilgrimages was from the 10th to the 21st of March, and the trip covered about 45 miles. This pilgrimage is still practised by many in Tokyo. As soon as they arrive at a temple they sing the accustomed chant and then proceed to stick up their labels in the appointed place. Those who have accomplished the pilgrimage 30 times are allowed to used red labels, a distinction that is greatly coveted. Compared with this sort of devotion the custom of *senja-fuda*, is a mere pastime. When the candidates for the red certificates have made their 20th round they are allowed to use silver labels. Should any one be ambitious to make the round fifty times he is given a gold label; and some try it even seventy times, but this is very difficult in one short lifetimes, as each round requires at least five days of travel.

Needless to say the pilgrim is a person of rather extraordinary temperment. Usually he is a man of romantic and adventurous disposition. He loves, on still spring eventings when flowers vanish in the purple mists, to hear his voice chanting the sutra of the pilgrim: a mixture of poetry and religion.

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KUNIKIDA DOPPO

By F. YAMAZAKI

AMONG the many who have won a literary reputation in modern Japan none is more deserving of mention than Kunikida Doppo; for few have given themselves to their art with more consummate skill and more wholehearted devotion. Not least among his merits is the fact that he has always tried to keep a step in advance of the reading public, though at times the public has not appreciated it; but with the rapid advance of knowledge and general intelligence Kunikida Doppo has come more and more to be understood and welcomed. Like many a literary genius, his welcome has been rather late, not appearing, unfortunately, until he was suffering from an incurable decline, an experience that is always a tragedy.

This master of the pen was born in 1871 at Choshi, a place noted for its soy breweries. His father was of *samurai* class, serving the lord of the Tatsuno clan at Harima. He had moved to Tokyo, but circumstances obliged his removal to Iwakuni in the province of Suwo, where he lived as a Justice of the Peace. His son, the future poet, still a youth, at that time entered the Yamaguchi Middle School; but in 1887 he entered Waseda University, where at first he took up the study of Political Science. In 1889 the young man underwent a remarkable mental change. First he became a Christian and was baptized in that faith by the famous preacher and religious publicist, Masahisa Uyemura. Young Kunikida had in him the spirit and devotion of a martyr; and his Christian principles were very evident in his novels. In the year 1890 he suddenly left Waseda and returned to his father's house at Suwo. This move may have been due to his active opposition to the late head of Waseda, Dr. Hatoyama, whose political principles were objectionable to a large number of the students. Failing to have the principal of the college removed, Kunikida himself left and returned to the paternal roof.

This period he put in reading such writers as Carlyle and the poet Wordsworth, from whom he learned the love of nature in a spiritual way. During the next few years his life was indifferent and regarded as for the most part a failure. To eke out a living he opened an English school and started a magazine and wrote for the newspapers. Everything seemed to go wrong, however, and he gave one up thing after another. In 1894 Kunikida begin to write for the famous Tokyo daily, *Kokumin*. It was the year of the war with China and the young man went to the front as a war correspondent, being assigned to the battleship *Chiyoda*. His letters from the scene of action brought him sudden fame. They were written in the form of epistles from an older to a younger brother, and were the first thing of the kind ever seen in Japanese journalism. The letters made a great hit; newspaper readers were completely captivated by them. Kuni-

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kida now soared to the heights of fame.

It was indeed a memorable year to the young writer. That year he made the acquaintance of his future wife, the daughter of a physician named Sasaki. Her name was Nobu; and it was a case of mutual love at first sight. At first he wanted to go to a solitary place apart and enjoy his young wife in peace and quietness, and so he planned to remove to Hokkaido; but later he decided upon Kamakura, as being nearer his work. The youthful lady, however, was not quite prepared for the hand-to-mouth way of living to which Kunikida had accustomed himself, and poverty drove her from his house: she fled back to her parents, and could not be induced to return. He now tried to migrate to America, but he could not collect enough to buy a ticket, and the project was abandoned.

One day Kunikida traveled to Nikko with the noted novelist Tayama Kwatai, who greatly influenced him; and soon after this he published some poems entitled *Doppogin*, which name had the merit of being part of his own name and at the same time meant "unique." The volume won him many friends, especially those who loved a nature-poet, but for the most part the book was ignored. One of his masterpieces which then could not find a publisher and had to be sold to an Osaka magazine proprietor for a mere pittance, is now prized as a great literary work of the nation.

By the year 1907 the disease that had taken him, tuberculosis, began to made increasing headway and his system gave out. He was now in Chigasaki in Sagami, where he had to take to bed. To assist him financially 28 famous literary friends in Tokyo each wrote a chapter for book to be sold in his aid; and the proceeds were presented to him. On the 23rd of June in the same year he passed away at the age of thirty-eight.

Since then his novels have been collected in three large volumes, under such names as *Doppo* (Unique); *Tosei* (Billow-voice); *Unmei* (Fate). His journalistic writings make a separate volume called Honest Records. There is another volume named, *Musashi-no*, Impressions of Tokyo. Musashi is the plain on which Tokyo is built; and the tales narrated in the volume have the old plain for their background. Kunikida's novels are quite original, being based on his own observation of life and nature, viewed from his own peculiar point of view, and are in a large measure biographical. The story entitled Master Tomioka, recently appearing in the JAPAN MAGAZINE, is quite typical of Kunikida. In the stories entitled "The Third One," and "Lady Kamakura," the novelist depicts his own disappointment in love. It is easy to see that his story *Bettenchi*, or Seclusion, was taken from his experiences while on board a battleship. Another story of his called the Spring Bird, a translation of which we give herewith, shows Kunikida's radical breaking away from the old literary conventions where characters were mere puppets; it is an attempt to take characters from real life. His position in national literature was really unique, as his name implies. Here follows the translation of Kunikida's story, *Haru-no-tori*, or Spring Bird:

Some six or seven years ago I was acting as teacher of English and mathematics in the school of a provincial town. In that place there was a high hill known as Shiroyama, or Castle Mountain, cover-

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ed with luxuriant trees, which threw a dark and gloomy shade; and though not so lofty they were yet quite picturesque.

On the summit of the hill stood the ruins of the old castle, the ancient stones all overrun with vines, their red leaves adding colour to the cold, grey walls. There I often threw myself on my back in the long grass and gazed upward, or over the outskirts of the town, across the deep foliage of the trees. Once I lay there alone, reading a book, when three little girls came singing that way, and picking up twigs as they went along. Suddenly they grew alarmed and ran away frightened, to where I do not know. I arose to see what had alarmed them so; when I perceived near by a lad of about twelve years of age, who no doubt was the cause of their fear. The boy approached me and said: "Teacher, what are you doing up here?" To which I made reply and said: "I have been reading. But who are you, my lad?"

"My name is Roku," he answered simply. When I asked his age he proceeded to reckon it on his fingers, murmuring, "One, two, three," and so on, and then all at once jumped to 11, saying finally that he was eleven, talking just like a five-year old child.

"You go to School?" I inquired, to which he said "No." I wanted to know why; and the boy, after reflecting a little, turned as if he saw something beyond. Thereupon he began to cry out like an idiot and ran pellmell down the hill, exclaiming "Crow! Crow!"

My lodging house in the village was the home of a man named Taguchi who had been High Steward to the lord of the fief. When I moved into this home, the first thing I saw on approaching the house was this same boy, Roku, sweeping up the garden. I at once accosted him saying; "Hello, Roku. Good morning!" He looked at me with a queer smile, but said nothing.

As time went on I grew to know more and more about the nature of that boy. He turned out to be a nephew of my landlord. The boy's father had been a great drunkard, who ruined his family and lost house and home, obliging the boy and his mother to seek refuge in the home of Mr. Taguchi. The boy's mother had been driven to idiocy by her matrimonial experiences, and the poor lad had evidently taken after his mother who bore him.

My landlord expressed the desire that at my leisure I would teach the poor boy what I could; and out of sympathy for his misfortune I did so. Every night I tried to get something into his head; but he was quite void of understanding, especially in the faculty of numbers. My efforts were almost fruitless.

The boy was for the most part quite mischievous: a regular urchin. After eating he used to go up Castle Mountain to play and often did not return until the evening. It was the only lesson he liked. One day when I strolled up the mountain alone, I heard someone singing near the castle keep; and there I saw Roku hummiug away to himself some old ballad, seated on the ruined wall. Such a boy, on such ruins: the whole thing was a picture never to be forgotten! He looked so much like an angel that I could not believe he was an idiot.

Roku was very fond of birds, to obtain which he would pursue them to any distance; and he called all birds "Crow." When the *mozu*, or butcher-bird, shrieked from some high tree, the boy was simply fascinated and would stand gaping

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and gazing at it until the bird flew away. His gawky look as he stared at birds singing or crying out, was in itself a picture. He was simply enthralled by the flight of birds: it seemed to him the wonder of wonders.

Spring was now fast approaching. The last days of March saw a lamentable thing happen to poor Roku.

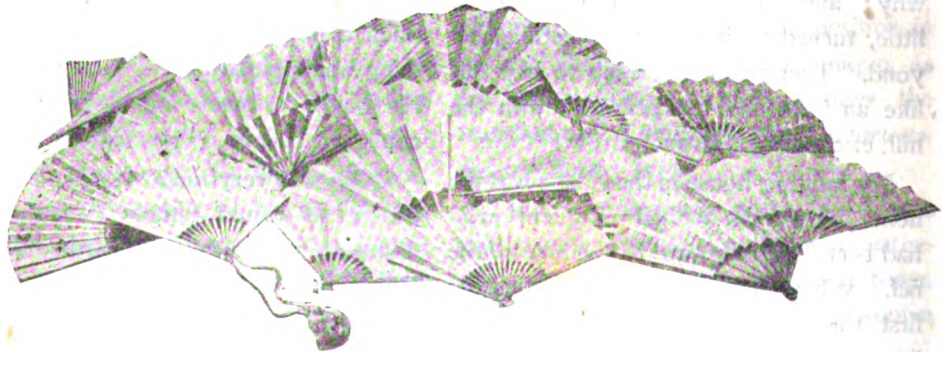
One of those days he had gone out and did not return. I took one of the household servants and a lantern and went to search for the lost boy. We went up Castle Hill, as one of his natural resorts. There we found his lifeless body lying peacefully below one of the ruined walls. He had no doubt attempted to fly like one of the birds he so loved, and so fell to his death. His faith was greater than his performance.

Two days after we buried him, I again ascended Castle Hill and spent some time contemplating the sad event. It was a time of deep reflection to me. My brain was tormented as to the relation between man and the lower animals, between man and nature, between man and death. I became profoundly saddened. I thought of Wordsworth's poem on "A Child," the lonely boy uttering in lonely voice his call to the owl by the lakeside, and the owl beyond the water making sad response. That boy, too, was delighted with the call of birds; but at last he too died and was buried there among the birds. But the death of poor Roku was more significant to me still.

Some time afterwards I went to the lad's grave; and there I found his mother weeping, and talking to him as if he were still alive. When she saw me she said:

"Ah, Roku was so fond of the birds. When he saw a bird flying he always imitated it, no matter where he was, stretching out his arms and running along; and he could caw just like any crow."

The woman stretched out her arms to show me how he used to do, her eyes shining just like those of her boy. My eyes closed involuntarily. A crow came flying from the wood beyond. The demented mother suddenly stopped conversing with me, and became absorbed in the crow, gazing at it intently!



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1. BOY'S COIFFURE OF GENROKU ERA; MAN'S COIFFURE OF SAME PERIOD MAN'S COIFFURE OF MANJI ERA 2. YOUNG SAMURAI'S COIFFURE OF MANJI ERA 3. SAMURAI OF ANYEI ERA 4. ANCIENT TIMES 5. COIFFURE OF A NOBEL IN ANCIENT TIMES 6. A SAMURAI JUST BEFORE THE MEIJI ERA 7. "CHASEN" COIFFURE 8. COIFFURE OF AN ARTISAN AND A MERCHANT IN FEUDAL DAYS 9. VARIOUS COIFFURES OF CHILDREN

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MALE COIFFURE OF FEUDAL JAPAN

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DISCARDED TOPKNOTS

By T. IGA

THOUGH the topknot is now a thing of the past in Japan, its origin and history as well as the cause of its disappearance may prove interesting to those not well acquainted with the spirit and custom of Japan. Judging from pictures of the Japanese topknot often seen abroad when this country first began to come in contact with the western world, there prevailed very erroneous notions concerning it in foreign countries. Most Japanese who chanced to see such depictions of their national manner of wearing the hair, certainly did not feel complimented, and many were in no small degree humiliated. Western artists had no idea at all of the various styles of the topknot; and as often as not they put a military cut on a nobleman's head; and sometimes even to-day newspaper sketches of Japanese are drawn with topknots, as though the custom still obtained in Japan.

Of course the topknot was worn only by men, women having their own manner of coiffure, which has already been fully described in this Magazine. In the remotest times the man of Nippon wore long hair, divided in the middle and falling loosely down each shoulder, usually, however, tied at the ears in what is known as the *mizura* style. On solemn or very special occasions small branches of trees or leaves of plants were stuck in the hair, or wreathed about the head, the *hikage-no-kazura* and the *masaki-no-kazura* being favourite vines for this purpose. In the time of the Emperor Suiko about the middle of the sixth century high officials were ordered to wear special headgear, which made it necessary to form the hair into a queue and bind it on the top of the head, ordinary persons wearing the hair in the ordinary way. In the Kamakura era the queue was formed so as to accommodate the headgear of officials, the topknot being tied in what some have called the "gun-hammer," style, or *chommage*. In the Tokugawa period it was often tied behind with a string, especially among the lower and middle classes. During the civil wars of the Kamakura shogunate long hair was found inconvenient to the warriors; and so they used to shave the forehead far back, and wear a short queue behind. This gave the head a tonsured appearance; but the style was comfortable, as it afforded the escape of heat from the middle of the head during violent action. In time this tonsure style came into fashion in Court circles also, being quite generally adopted under the Ashikaga régime, the Court officials wearing their queues erect, called the *chasenmage*, or the "tea-stirrer" queue, which was built up in a lofty position toward the crown of the head, bound tightly with cord, the colour of the cord showing the rank. Court nobles of the 5th rank wore purple cord, the next rank white cord, while general officers wore red cord, and so on. Thus the nobles were distinguished from commoners by wearing a special style of queue the lower classes having only a common tuft

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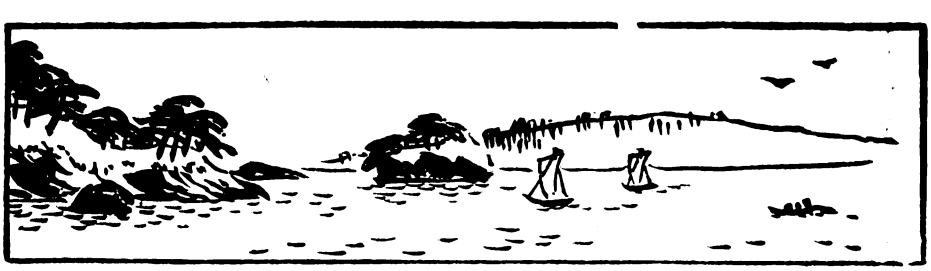
of hair tied behind, with their foreheads shaven. Physicians usually wore their heads shaven like priests.

The long peace of the Tokugawa era led to various changes in the style of wearing the queue, which became enlarged considerably and assumed a position somewhat ornamental turning to the top of the head, the hair being thrust out at the base of the head and the short queue protruding above it, not exactly on the top, but between the top and the back of the head. Children had a style of their own; before adolescence they had the forelock dressed; but on reaching manhood it was shaved and the queue appeared. The short queues of the earlier Tokugawa era gave way to a longer style from the year *1772* and great attention was given to showing artistic queues. Pages wore their queues sticking out straight behind, or elese had their heads close shaven all over. Ordinary persons now began to extend the queue more and more toward the top of the head, having it lie flat on the middle of the tonsure. Some had their tonsure cut wide and others preferred it narrow. There were some 40 or 50 styles of male coiffure at this time. The method of tying the queue was different for merchants, *samurai* and artisans, and so on. The merchant's queue had more of a bulb on the end than that of the laborer, and was longer also; the artizan wore a short queue with the end spread somewhat like a brush and had no pomade.

With the coming of the Meiji period the people were ordered to cut off their queues; but they did not at all take to what they regarded as a barbarous style of wearing the hair. In the remoter portions of the country the peasants clung to their old way of coiffure; and some do so even to this day. The number is gradually dwindling, however; and now it is very seldom that one sees a man with a queue. So long has the custom been out of fashion that now the average Japanese has forgotten the distinctions between the various queues that each class should wear. It is a coiffure that only hairdressers attached to theatres understand, as they have to dress the heads of the actors according to the period the play represents. The only persons who still wear the topknot are the professional wrestlers, as this is their distinctive mark.



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1. HIROSHIMA CASTLE

2. BANZO-EN BARK

3. PIER AT UJINA

4. EWA PARK

5. MARQUIS ASANO'S GARDEN

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IN HIJIYAMA PARK

WAR MEMORIAL MONUMENT

IMPERIAL HEADQUARTERS DURING CHINA-JAPAN WAR

NIGITSU SHRINE

HIROSHIMA SCENES

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HIROSHIMA

By S. YOSHIMURA

THE city of Hiroshima has been a place of importance in Japan chiefly on account of its strategic position. In the wars with China and Russia it was the Imperial army headquarters, and thus honoured by visits from the Emperor as Commander-in-Chief of the Imperial forces. The Fifth Army Division stationed there was the first to be despatched to the front at the beginning of each war. Not far away is the naval port of Kure which, in turn, is near Ujina. Hiroshima, therefore, affords every facility for military and naval transportation on any occasion of emergency.

Situated at the southern end of Aki where the bay curves deeply inland, Hiroshima is about a mile from the shore. The city now has a population of about 160,000 including some 40,000 families. Six streams pass through the city and add to its facilities of transportation as well as to its picturesqueness. The foundation of the city dates back not more than three hundred years, when Terumoto Mori, ancestor of the present Marquis Mori, built a castle there, the work starting in the year 1592 and reaching completion in 1599. Soon many people began to settle on the sandy plain about the castle and in time a prosperous city grew up. When the Mori family sided with Mitsunari Ishida against the Tokugawa clans and was defeated in the great battle of Sekigahara, his castle and estates were confiscated by the victors, who gave Hiroshima to Masanobu Fukushima, who in turn was dismissed for attempting to repair the stronghold without permission of the shogun, and the castle passed into the hands of Naga-akira Asano, the newly appointed lord of Hiroshima whose twelve generations have brought him down to the Meiji era, the family being now represented by Marquis Asano.

Hiroshima is now one of the most important distributing centers west of Osaka, dealing in, more than manufacturing, commodities, though manufactures are growing. In direct communication with all the main centers of industry in the north and south it is well situated as a distributing center. It was not until after the war with China that Hiroshima began rapid growth as a city. At that time the present system of waterworks and sewage was laid down, since which improvements the city has gained a good reputation for sanitation. It was necessary at the time of the war to have the city in a sanitary condition to prevent disease in the army, so that the war was a blessing to Hiroshima. The army made a system of waterworks of its own, the work being accomplished in six months; and this was connected with the city water system afterwards, at a cost of 640,000 yen to the city. Hiroshima is now a fine city with all modern improvements.

Among the more important public buildings of the city are the High Court of Appeal, one of the seven in the Empire; Prefectural Office; the Headquarters of the Fifth Army Division and the Ninth Brigade, as well as the Higher Normal School, with many other schools, including a military preparatory school, two middle schools, three girls' High Schools, five primary schools and 18 elemetary schools.

Though not a great industrial center Hiroshima produces a good deal for home consumption, such a canned goods, *geta*, umbrellas, matches, mosquito nets and cotton yarns. The most interesting place in Hiroshima is the castle, standing

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northward toward the center of the city, where six streams divide toward the sea. The castle walls measure about 33,200 feet in circumference and have twenty gates. The keep, which is 72 by 54 feet at the base, towers to a height of 108 feet above the 136 other minor eminences and pinacles. The stronghold having never been destroyed by either war or fire presents a fine example of castle architecture. Under the great tower is a department occupied by the Fifth Army Division and one part is the palace used by the Emperor during the last war. The plain solidity of the building strongly appealed to the taste of the late Emperor, who did not like much decoration or ornament.

Futaba Park at the foot of a hill of the same was laid out in the early years of the Meiji era, the rear of the park rising into the wooded hills, with the Kanada river flowing gracefully in front. The park is a scene of trees and flowers in season, the wisteria being especially beautiful. The Nigitsu shrine, in the park, is an ancient foundation, dedicated to the spirit of Asano Nagamasa, an ancestor of the clan. Among the treasures of the shrine is a war drum, together with the gun and war accoutrements used by the son of Nagamasa who went on the expedition to Korea.

Eastward of the Park beside the Kanda river is the Shukkei-en garden, formerly the site of the Asano mansion, which is open to the public; and as it faces Futaba hill across the river the view is suburb, to say nothing of the beautiful landscape effects of the garden itself. With lakes, streams flowers and hills the picture is of mountain valleys and ravines, most charming to the eye. Though on a smaller scale than the famous Koraku-en garden at Okayama, the Shukkei-en is far more artistic and attractive. The name implies that the garden is a minature of the famous West Lake in China.

Eba Park near the village of that name in the suburbs of Hiroshima gives a fine view of the city; and in summer the place is much resorted to on account of its shady trees. In season it is a great place for gatherers of wild flowers.

The Toshogu shrine half way up Onaga hill is reached by a flight of fifty-two stone steps, and was dedicated as a token of gratitude to Ieyasu by Mitsu-akira Asano, the fourth lord of the clan.

The shrine has lost much of its ancient splendor and if not soon restored will become a prey to rain and wind. At the southern foot of the same hill stands the Temmangu, where the famous exile and patriot, Sugawara Michizane, is said to have had a fine view of the landscape on his way to banishment in Kyushu, the shrine being subsequently erected by the people in memory of the great man's visit.

From Hijiyama can be had interesting views, one of special note being the appearance of a tiger couching beside the Kyobashi river. Across the wide fields of rice the eye dwells pleasantly on the village of Eba near the sea, with Ujina beyond. Southward from the city is the big military cemetery. The hills have abundance of wild flowers and the summer finds hundreds of people there gathering them.

The Kokutaiji is one of the three great temples of Hiroshima. It was founded by Ekei, son of Nobushige Takeda, a lord of Shiroganeyama in Aki, who distinguished himself in politics, assisting Hideyoshi Taiko and joining the expedition to Korea, whence he obtained the timbers for building the temple. The hero was slain after the defeat of his master in the battle of Sekigahara, and his brother was afterwards made priest of the temple. The Nishi-Hongwanji Betsuin is another great temple of Hiroshima, built by Shoshin of the Takeda family; and another temple is the Seigwanji which belongs to the Jodo sect, built in 1573, which contains some treasures, notably the tablet of the Emperor Tenchi and a Nirvana picture by a Chinese artist of the Tang dynasty. In the same grounds stands the Itsukushima shrine which has its annual festival on July 17, when great crowds visit the place.

Not far from Hiroshima is the famous Itsukushima view, one of the most famous scenic places in Japan; and not far from Ujina is Etajima, where the Naval Academy is, a school for training executive officers.

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UNIQUE MARRIAGE CUSTOMS

By S. YAMASHITA

IN the more rural sections of Japan there still survive some rather remarkable marriage customs that are always interesting to the more sophisticated world at large.

In the village of Junigaura of Akigori in Hiroshima-ken there is what is known as the *taruire*, or putting-in cask, custom. In this fishing hamlet the girls are not allowed to fall in love with the lads of other villages; and the penalty of *taruire* is visited upon any lass ignoring this unwritten law. No sooner has it become known that a girl of the village has proved disloyal to the men of the place, than all the young men hold a council of war; after which a small quantity of saké and fish is presented to the culprit, the present being put in a cask, which gives rise to the name of the custom; and as this is the cheapest and meanest kind of present, the girl does not like to announce it, as she is bound to do, and receive the scorn of her fellow villagers. To make the announcement in the proper manner the girl has to pay a visit to the shrine of the tutelary deity of the village and beat a drum before the altar, on hearing which the villagers all flock to the shrine and are treated by the girl to the mean fare comprising the gifts she has received in honour, or rather dishonour, of her betrothal. The villagers pretend to make the best of it and put in a merry holiday, which they call *tarubiraki*, or the cask-opening feast; and the expenses of the occasion have to be borne by the lover of the girl who has to add to the food to be consumed. Consequently a man has to think twice before taking up with girl from Junigaura; that is, if he be so unlucky as to have been born in another village. The feast once over, the girl is allowed to marry the man of her choice in peace; but should the feast be not given in the accustomed manner and all the wishes of the villagers carried out, the couple are thenceforth despised and socially afflicted. Marriage with the outsider is forbidden her; and no man of her

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own village would ever dare to ask her hand in wedlock. The custom no doubt arose from the propensity of outside young men to form too intimate relationships with the girls of the fishing village, to the disgrace and inconvenience of parents and friends; and so such intimacy was made as difficult and expensive as possible.

In Seinaiji village of Shimoinagori in the province of Shinano there is a peculiar custom known as Treating-on-the-way, wherein the bride has to treat all the villagers on the way to her husband's house on the day of the wedding. Arrayed in her bridal robes, she leaves her father's house escorted by the men bringing about the marriage, together with her relatives, each carrying a saké bottle and cup. As the bridal procession goes upon its way it finds the road barred by a fence; and while the attendants set about removing the obstruction, the company proceeds to treat the lads who erected the barricade, as well as any others who care to come and have a peep at the bride, the ceremony taking some twenty or thirty minutes. Further on the bridal procession comes across a second barrier when similar treatment has to be given the obstructors; and so it often takes a bride nearly two hours to reach her destination, even though the distance be nor morc than a quarter of a mile. The quantity of saké consumed on such occasions is frequently astonishing. The drinking is continued at the bridegroom's residence, after which the company takes leave, abandoning the happy couple to their hymeneal bliss.

In a certain village of the province of Sagami there is an addition to the wedding ceremony whereby the bride, after the knot is tied and the wine taken, arises and goes to the side of the groom and says what is termed the Bride's one word, which is usually as follows: "My dearest, I have at last come to you, the only one in all the world I can fully rely upon," at the same time casting coy and amorous glances at him; whereupon the intermediaries who brought about the match, take their places between the bride and groom and clap their hands, saying: "That's right; that's right!" This declaration is followed by a chorus of the company repeating the same exclamation and clapping their hands, which concludes the marriage ceremony proper. The one word of the bride, which is her first tête-à-tête with her husband, the very first time, indeed, that he has heard her voice, leaves a deep impression on his mind; it is an experience he can never forget, that first sound of his wife's voice. Even should clouds arise later and the couple come to quarrel, the husband can always soothe his ruffled temper by recalling that first divine moment when his bride uttered in his ears the first sweet words of love.

In the town of Hachinohe in the province of Mutsu there is a strange marriage custom called the Stranger's

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Marriage Greeting, which in some ways is not different in meaning from a French charivari. When the marriage feast is at its height the men of the town, without invitation, suddenly appear at the house, usually in parties of four, one consisting of a samurai of great age, all decked out in ancient style with topknot, crest and imitation swords, the face so powdered as to defy being identified. The second one of the party is dressed like the wife of the samurai and the other two like servants to the old couple. The four visitors solemnly march in and present themselves at the feast as though formally invited. Taking their places at the head of the feast they present to the bride and groom a small sum of money wrapped in a bit of paper, and also a piece of cracknel in a pretty wooden box, to offer their congratulations. They also offer five *go* of saké. The visitors are duly entertained and drinks exchanged, during which time they are very reserved in demeanor; but after they have well drunken they become more open minded and often hilarious, sometimes singing and dancing and exhibiting their personal accomplishments. After the space of about an hour they take leave, when the money is returned to them, doubled. The wooden box is also returned, filled with wedding cake; and the saké they also receive back again, doubled. There are usually from five to ten parties who make such calls upon the newly married pair during the feast. Should the visitors receive any sign of being unwelcome they complain of the treatment all their lives after, to the discomfiture socially of the newly married couple.

In Hamada district in the province of Iwami there is the custom of carrying many stone images of Jizo, the god of children, to the house where marriage is being celebrated, when the images are stood up before the door, the young men who brought them, loudly clapping their hands and uttering congratulations. The customs is intended to symbolize the hope that the newly married pair shall remain as firmly united as stones are unmovable, always in the home where they have been placed. A similar custom prevails in the province of Izumo where the images are carried bodily into the house before the bride and groom.

In Soma district in the province of Iwaki they have a marriage custom known as Basket-horse. On the evening of the wedding the bride has borne before her to the house of her husband big chests called *nagamochi*, containing her clothes, or trouseau. The chests are carried by young girls between sixteen and seventeen, their faces painted and red handerchiefs bound about their heads. They march along bearing their burdens to the songs of packhorse men, the bride and groom following their cheerful voices. The girls are in fact symbolizing the ancient custom of *kumosuke*, or packhorse carriers. The groom for his part carries a *kago uma*, or basket-horse,

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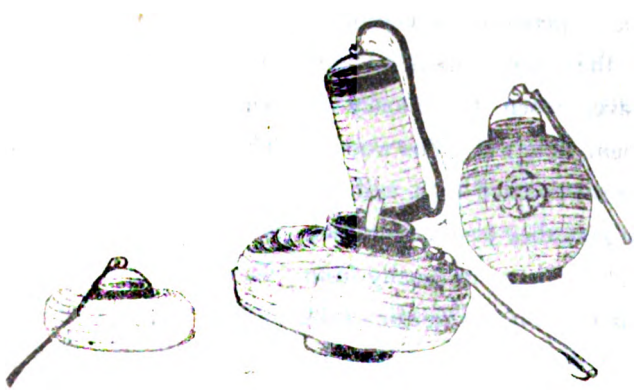
specially prepared for the occasion, assisted by five maidens, with faces hidden under handkerchiefs, their bodies covered with matting and horse-tails of straw hanging from their loins. When the bride arrives, these so-called horses come out to receive her; and her *nakadachi*, or matchmaker, salutes them with the words: "Thank you, basket-horses." Then all go in and join in the marriage feast, while the girls dance.

The Bride-attending custom of Nishitagawa in the province of Unzen is somewhat interesting. Here it is the duty of all brides to call on their parents at the New Year, January 16th being the day selected. On this day the wife arrays herself in fulldress costume, while the husband has to assume the garb of a servant to accompany his wife, carrying on his back her clothes and presents. The custom is regarded as very remarkable in Japan where women are never placed above men. On arriving at house of her parents the bride and her husband are duly welcomed by all and given a great feast lasting all night. The couple remain there for some twenty days when they return home and have a return visit from the parents when another great feast takes place.

In a country where the main difficulties in obtaining a wife are usually parental, it is not surprising that youth has, in certain sections of the country, invented measures of relief. In Nagahamaura of Kokura-machi in the province of Buzen, if parents refuse to give their daughter to the young man who has fallen in love with her, the young man, after obtaining the girl's consent, arranges with this friends to abduct her; and so at the appointed time she is kidnapped and held until negotiations are opened with the parents who usually can be forced to give the necessary consent to the nuptials. Similar practices are resorted to in Umegahata in Yamashiro province.



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JAPAN AND TSINGTAU

By J. INOUYE

(DIRECTOR, THE YOKOHAMA SPECIE BANK)

HE would be a hold prophet indeed who ventured to predict the eventual fate of Tsingtau. That will not be settled until the meeting of the great Peace Conference that is to take place after the present war. Personally I am convinced that the place will ultimately be returned to China, seeing that the Imperial Government of Japan said as much when the reduction of the fortress was undertaken by our army. As for the Shantung railway it is probable that Japan will purchase it, as the line never really belonged to the German government, having been under the management only of individual Germans. It is certain that Japan will never return both the railway and the port to Germany; for then her prestige would suffer a lamentable fall and prevent her playing the leading rôle she aspires to take in the future of the Far East.

Before Germany took over Tsingtau it was but a poor, neglected village on the coast of China. Though occupied on the pretext of wanting a base for the protection of German interests in China it was no doubt taken for the special purpose of increasing Germany's importance in the Orient, especially in China. It is said that when the celebrated explorer, Ferdinand von Lichtschohen, traversed China, among other important matters, he reported to the German government, was the desirability of Kaiochau bay. In 1896 Admiral von Tripitz, then Commander of the German Oriental fleet, made investigations with regard to the economic and military value of Tsingtau, and confirmed the opinion expressed by the great German explorer. Finally Germany selected the place as the base of her operations in the Far East.

During the fifteen years of her occupation Germany wrought wonders in the improvement of Tsingtau. Japan's progress in the Kwantung peninsula was as nothing compared to it. Of course the circumstances were somewhat different· Germany, for instance, purchased all the immovable property at Tsingtau from the Chinese and resold it as her own. So all the old native buildings were pulled down and new foreign structures erected under certain regulations; and thus a new European city arose. Before the German occupation Kiaochau bay was, like the rest of China, completely bereft of trees; but now there are young forests growing up everywhere on hills and spare places, thanks to the diligence of the German Forestry Bureau. Model farms and gardens and botanical gardens with all kinds of plants were started and fruit trees were brought from Australia. Indeed there is a vast difference between the German administration of Tsingtau and the Russian management of Port Arthur and Manchuria. Russia spent a great amount of money; but very recklessly, not reap-

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ing at all the same benefit that Germany did from her outlays. And no sooner did her administration of Tsingtau show signs of progress than Germany began to take steps for extending her economic interests in China. She acquired privileges for the construction of railways in Shantung, establishing a company with a capital of 60,000,000 marks, and the line from Tsingtau to Tsinanfu was constructed, which, with the branch lines, covers 280 miles, the whole being completed inside of five years. This line was intended for collecting the manufactures and products of the province into Tsingtau as the center of trade. She hoped, too, to reap the wealth of the great coal and iron mines of the district, from which even now a half a million tons of coal are taken annually by Japan; while the iron mines are said to have deposits equal to 170,000,000 tons.

After building her railway and getting control of the commercial life of the province, Germany next wanted to extend her lines to join up with the Peking-Hankow road, and thus she could tap the immensely rich districts of Honan and Shangsi, bringing their wealth into Tsingtau, where she had her piers and shipping accommodation all in perfect order for great operations. She had repair shops for all kinds of machinery and docks for building and repairing steamers, with the inevitable beer brewery and butcheries as well.

In the administration of Tsingtau Germany had a Chinese council as well as their own, the former being purely advisory. The object of German policy in Tsingtau was to win and rule over the Chinese without the latter knowing it. In the carrying on of trials at Tsingtau courts the Chinese customs and laws were always respected. Schools were established for the education of the Chinese in German culture and science; and the whole thing was carried on with the approval and coöperation of the Pekin authorities, who even contributed something toward its support. Thus Germany tried to meet the needs of the Chinese students who might otherwise be tempted to seek education in Europe, America or Japan.

A similar policy marked all Germany's economic operations. Chinese were employed as much as possible in all undertakings, especially along the railways. But few German officials were to be seen anywhere; and the work of these was mostly supervision. In the iron foundry and the dockyard several thousand Chinese were constantly employed; and many of these were instructed in the German language as well as in technical art. Indeed the German method forms an interesting comparison with that followed by Japan, whose circumstances are somewhat different. The Chinese were so impressed by the German method that they regarded Tsingtau as one of the safest places in the empire to live, and flocked into it, especially the wealthier classes. This proves how fully the Germans won the confidence and respect of the Chinese officials and the more prosperous people.

Only a year and a half have elapsed since the Japanese occupation of Tsingtau; and it is yet too soon to begin either to criticise or to prophecy; and the place, moreover, is still under military rule. The reconstruction of the town, however, is fast being carried to completion, though economic facilities are yet very defective. Shortly after the Japanese occupation as many as 30,000 Japanese from Manchuria flocked into the place; but some were undesirable, and now the town has no more than 15,000 Japanese, all of whom are taking their part in building up a new and prosperous city. The Shantung railway, though nominally under military government, is really under the management of the South Manchuria Railway Company, and promises to be a well-paying enterprise, especially when it is extended to the Peking-Hankow line.

Now that Japan has defeated the object of Germany in establishing her predominance in the Far East, she has to see to it that Germany does not again obtain a foothold here; and this Japan is determined to do, even if she be compelled to fight for it.

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TRIAL OF COURAGE

By A. HOTTA

THE late Admiral Ito, who was a Satsuma man, used to relate an interesting story of how Satsuma men were tested in the days of old. The youth of Satsuma in feudal days were very zealous in cultivating an indomitable and martial spirit; and they indulged in stern physical training and discipline. In those days there were at least one or two executions for crime in a month, and the body of the executed criminal was usually given to the youths so that they might practise their swords on it. It was considered very important to have the experience of knowing just how to thrust a sword through a human body and to remember the feeling and the force necessary. As soon as it became known that a prisoner was sentenced to death the young men of the sword would at once show keen excitement, looking forward anxiously to the date of execution, when they would one and all buckle on their swords and rush forward to the place of decapitation, their hands on their ancestral weapons, and literally brimming with joy.

By the time the execution was about to take place the ground would be veritably packed with these young men all ready to test their nerve and their swords on a real body. Presently the jailers brought out the prisoner, blindfolded, and placed him on a straw mat. An *ashigaru* or lower class samurai, with *tasuki*, tucking up his sleeves, came out and drew his sword.

For a moment it pauses over the head of the unfortunate victim; the youths with their hands on their weapons stand breathlessly around, waiting for the executioner to raise his sword over his head and bring it down on the criminal's neck. The young man stand on tiptoe, just like

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athletes awaiting the signal to start in a race. The sword descends in a flash; the head is severed from the body in a jiffy and rolls over on the mat; and the youths dash for the trembling, bleeding body in rude confusion.

Now follows a fierce struggle for possession of the body. One youth succeeds in getting in ahead; and seizing the body, raises it up; but soon another, youth attacks and takes it from him; then another and another, each trying to gain possession. Now there is practically a scrimmage for possession; each trying to seize and retain the bloody corps, but always being pushed away by another, and he again by others. Soon they lie in heaps over the corps like rooters on a football, panting and exhausted. As they lie there helplessly piled up on each other, their elders come up and begin to pull them off one by one, until they finally get down to the fellow still holding the corpse in his arms. He is declared the champion and given the exclusive right to stab and hack away at the body to his heart's content. The captor does not release his hold until his name is called out as the proud possessor of the corps; whereupon he rises and stands at attention with a proud and haughty look, his face, hands and clothes all stained with the victim's blood, a sight horrible to behold.

By this strange and barbarous custom the young braves of Satsuma used to cultivate trial of courage and prepare themselves for blood-letting when their enemies dared to face them. They were noted for their skill with the sword and for their bravery and acumen on the battlefield. It was better practice than that on straw sacks, which has been adopted in Europe; while war, in any case, is bloody and inhuman.

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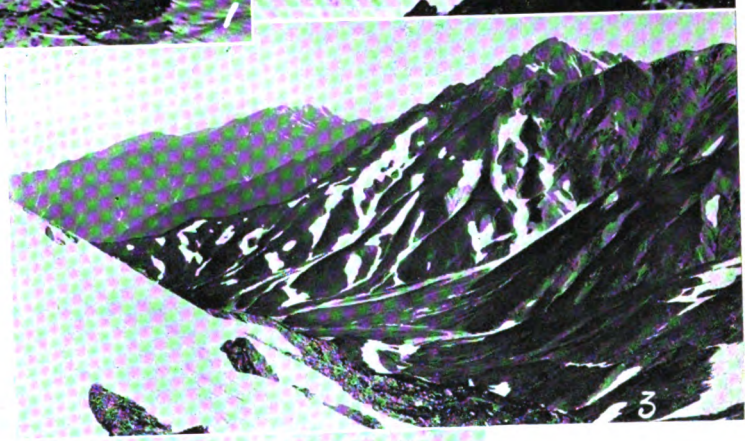

1. CORMORANT FISHING ON THE TAMA RIVER WHERE MANY TOKYO PEOPLE SPEND THE HOT SUMMER DAYS 2. & 3. IN THE JAPANESE ALPS WHERE MANY GO FOR THE SUMMER HOLIDAYS 4. MOUNT HOTAKA IN THE SAME REGION

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THE GION FESTIVAL AT KYOTO

THE "KAWABIRAKI," OR OPENING CELEBRATION OF THE SUMIDA RIVER, WITH FIREWORKS, A GREAT ANNUAL EVENT IN TOKYO

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CURRENT JAPANESE THOUGHT

By THE EDITOR

Russo-Japanese Alliance

The long-talked of Alliance between Japan and Russia has at last been concluded and duly signed by the high contracting parties. The English translation runs as follows:

The Imperial Governments of Japan and Russia, having resolved by united efforts to maintain permanent peace in the Far East, have agreed upon the following: 1—Japan will not become a party to any arrangement or political combination directed against Russia; nor will Russia become a party to any arrangement or political combination directed against Japan. 2—In case the territorial rights or special interests in the Far East of one of the contracting parties recognized by the other contracting party are menaced, Japan and Russia will act in concert on the measures to be taken in view of the support or coöperation necessary for the protection and defence of these rights and interests. In faith of which the undersigned, duly authorized by their respective governments, have signed this convention and thereto affixed their seals. Done at Petrograd the third day of the seventh month of the Fifth year of Taisho, corresponding to the 3rd of July, 1916.

I. MOTONO.
SAZONOW.

Its Significance

The announcement of the new alliance was received in Japan with unusual acclaim, a procession being organized to celebrate it in the streets and the Russian and Japanese officials in Tokyo holding a feast together. The alliance with Russia is declared to be in no way inconsistent with the Anglo-Japanese Alliance, and that, in fact, Great Britain had formally approved the compact in every way. Thus henceforth the political and territorial fortunes of the Allies are bound closer than ever together, and no one of them can make a move contrary to the interests of the other: which in the nature of things should not only keep peace among them but also save them from extraneous attack. The press suggests that in the United States there is some suspicion as to the import of the Russo-Japanese Alliance in its bearing on China and the "open door" there; but America may rest assured that any treaty which has the approval of Britain will never militate against the understanding that Japan and America have regarding policy in China, and to which Britain herself is practically a party.

Third Powers

The Tokyo press is somewhat concerned over what it regards as the secret opposition of Germany and the United States to the recent Convention or Alliance concluded between Japan and Russia. The *Nichinichi* warns Japan that the new alliance will not be sufficient to prevent the active opposition and perhaps interference of a third power with Japan's policy in China. Though the Alliance with Russia aims at no more than a preservation of the *status quo*, insinuations have been made against it in Germany and the United States, and these misrepresentations are calculated to breed discord among the Powers desirous of maintaining permanent peace in the Far East. Germany, chagrined at the failure of her own diplomacy, is trying to alienate Japan from England, America and China; and some Americans are disposed to take the bait, and seem not

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quite pleased over the new intimacy between Japan and Russia. Some American journals are endeavoring to persuade the public that the new alliance is injurous to American interests in China; and if this is believed America may be induced to take the side of Germany against Japan. It is difficult to see just what difference it can make to America's interests in the Far East that Japan should enter an alliance with Russia or hold possession of a few islands in the South Pacific. It is certainly better for American interests in the Far East that Japan should take the place of Germany in China. As the new alliance is but supplementary to the Alliance with Great Britain the *Nichinichi* concludes that the Anglo-Japanese Alliance will remain permanent and that the rights of America, China and Britain in the Far East will remain unimpaired.

Seven Year Naval Plans

The immense interest created everywhere in naval expansion by the situation in Europe has taken possession of Japan also, and recently a seven-year naval programme has been adopted with a view to keeping the Imperial navy in some measure abreast with Japan's neighbors and others on the Pacific. The new plans contemplate the construction of a fleet of eight battleships and four battlecruisers of the superdreadnought type, anything short of which is regarded as unworthy of the defences of a great nation. The fact that certain other nations possess two and even three of such fleets is enough to make Japan think, and to feel anxious for her safety. So thinks the *Jiji Shimpo*, which urges the naval authorities by all means to try to bring the fleet up to the strength desired; and not only this, but that the moral and personnel of the navy be also improved, so that both in ships and men Japan may be individually superior to any possible enemy.

Chance for Orientals

The *Chuwo* thinks the régime of the white races is waning and the day of the yellow man is fast approaching. Though the white races have seized and held most of the choice places of the earth, they have not really possessed all of them, owing to their inability to endure the more tropical climates. Success, to be real and permanent, must be something more than commercial; the conqueror must be able to live and be healthy in his new possession, or he does not really own it. It is little consolation to be victorious politically and commercially if one is a failure physiologically. The régime of the white man will ultimately be limited to temperate zones. Outside of these he is like a fish out of water. In such places as North Australia, Egypt, Hongkong, Shingapore, India, Penang, the white man is doomed, as well as in a large portion of South America. In all these places the white man will ultimately be obliged to give way to his darker brother, who can better endure the climate. Let the yellow races, therefore, realize before it is too late, the opportunity that awaits them; let them know their latent power and feel that their day is coming. It is not necessary forever to go on submitting to the white man and worshipping at his feet. There is no physiological foundation for his political and commerial superiority and present supremacy. Heaven has endowed the yellow man with the capacity, and given him the right, to live and prosper where the white man cannot exist.

Japan in South Seas

Since Japan acquired her South Sea possessions by conquest from Germany she has been busy making investigations as to the resources of the islands and their needs as well as the possibility of developing them as an integral portion of the empire. Numerous officials have been despatched to make the necessary investigations, as well as teachers to establish and carry on schools. The islands occupied by Japan comprise four groups, known as the East and West Carolines, the Marianne Islands and the Marshall group. Of these groups the largest islands are Seypan, Truk, Ponape, Yap, Ksai, Palaos and Jaluit. There are some 3,000 islands in all; and the distance over which they extend is equal to that from the north to the south of the Japanese empire proper. Already there are some 300 Japanese living on the

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islands, the largest number being on Jaluit, about thirty. The chief products so far seem to be cocoanut. The temperature is said to be quite agreeable to the Japanese, ranging, as it does, from 76 up 80 degrees. The natives of Yap island are naked, but on the other islands some sort of garment is worn. Japan now maintains regular steamer communication with the islands, and there is regular steamlaunch service between the various islands themselves. The natives are said to prefer the Japanese to the German rule and to welcome their new masters with enthusiasm. There is evidenly much anxiety to win the favour of the Japanese officials, judging by the way the natives offer compliments and gifts. The Japanese have established schools in seven of the islands, where all modern subjects are taught, including the Japanese language; and the native pupils are reported to be quite apt and intelligent. Large parties of natives are selected from time to time and sent to Japan to see the civilization and progress of the mother country.

Wars to Come

In an article in the *Taiyo* Dr. Tsumura dwells on the effect of the present war on civilization, and thinks that the main result will be a craze for military preparation and armamental expansion on all sides, thus paving the way for further wars in future. After this, nations will no longer regard understandings, treaties and agreements as any guarantee of peace; and all countries will believe peace impossible to maintain without a strong army and navy. In future the only hope for small nations to survive is by placing themselves under the wing of stronger ones. In the present struggle, no matter which side wins, the other will cherish revenge; and thus all will be obliged to go on preparing for the renewal of strife. Dr. Tsumura, therefore, holds that the future will witness a rapid development of militarism all over the world.

War Fever

An article from the pen of Dr. Anezaki in the *Jinbun* suggests that war is caused by an over-accumulation of wealth in the hands of capitalists; and he fears that the unprecedently enormous national outlays in the present struggle in European will so enrich the suppliers of war material, including Japan, that a more wide-spread war-fever will ensue, wherein nations will be guided by self-interest alone. Already this fever is driving America into Mexico and Japan toward the south sea regions; and the old balance of power is being upset. On the other hand, Dr. Ninagawa, in an article on militarism in the *Shin-Nippon*, holds that militarism is essential to the safety of a country. He contends that Japan, with Russia on one side and the United States on the other, and China always an invalid, must be constantly on guard. All these nations desire peace; but things do not always turn out as nations desire. America is fast enlarging her army and navy, and Japan will be forced to do the same; and future circumstances my set these two nations by the ears and force them to settle their long-standing immigration controversy. Even with regard to England Japan has to be ready to assume an attitude of certain independence as emergency demands, while China's ailment is too serious to be cured by the old prescription of "open door and equality for all"; she requires a radical surgical operation. Side by side with this, Japan's increasing population obliges her to expand her territory abroad. How are all these changes to be effected without militarism? asks Dr. Ninagawa. The same attitude is taken by Mr. Nakashoji, another important writer, in the same review.

Illusion

No people more than the Japanese appreciate the effects of illusion. It is, of course, a prominent motive in all native Japanese art, and at times the means adopted reveal astonishing ingenuity and device. A line here or a stroke there, flashed into a picture, often gives a wholly unexpected impression or suggestion that is as delightful as it is original. Recently in Tokyo theatre attempts at illusion have been carried to the remarkable extent of endeavoring to make audiences feel less oppressively the sultry heat of the summer season. In one theatre when the curtain arose there was revealed to the eye of the sweltering

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audience the refreshing scene of a terrific rain-storm on Lake Hakone. Every one immediately forget atmospheric conditions under the charm of the entrancing scene, and the psychological effect was equal to finding oneself caught in a heavy shower. Another scene represented a number of people bathing in a rushing river and splashing one another with water, recalling to these present many a pleasant moment spent in just such pranks of childhood in the dear days when the air was never too hot. A third scene depicted the fisherwomen of Sanuki plunging into the cool sea water, suggesting to every one just how he would like to feel and after such a scene to some extent did feel. Whether such devices really reduce one's temperature in any degree may be a question; but that they help the heat-oppressed body to forget present existence by transporting it in imagination to other and more comfortable experiences, there is no doubt.

International Morals

Recently a book has been published from the pen of Dr. Sakunoshin Motoda, Director of St. Paul's College, Tokyo, entitled "An Analysis of the Japanese Mind," which throws an interesting light on what a clever Japanese thinks of the merits and demerits of his race. As good traits of national character among the Japanese, Dr. Motoda mentions loyalty, patriotism, devotion to ancestors, respect for family name, affection for relatives and friends, filial piety, love of children, cleanliness, power of adaptation and assimilation, appreciation of beauty in nature, Bushido as a national ideal, politeness, manual dexterity and a keen intution of the spirit of things. Against these virtues he instances such defects as weakness of public morals, deficiency of social sympathy and lack of public spirit, devotion to red-tapeism, want of co-ordination in ethical ideas, nervous self-consciousness, careless respect for truth, official contempt of the common people, fickleness, unpunctuality, lack of economic sense, indulgence in personal criticism, clannishness, poverty of facial expression, indulgence in physical appetites and passions and the social evil.

For Britain

There is no corner of the world where Britons have shown more practical and patriotic zeal for the cause of the empire in the present crisis than here in Japan, where, though Britishers are in no great numbers, they nevertheless have sent many of their members to the front, fathers and mothers of means and comfort freely giving up their sons to become officers, firms agreeing to place on half-pay office hands who volunteer, and everyone contributing liberally to the various funds, not only of Britain but of the Allies. The amount raised in Japan for the King's Birthday Fund alone was 27,113.43 *yen*, or £3,177: 3s: 5d. which is the equivalent of the upkeep of 61 Red Cross beds for one year. In this good work for the comfort of the soldiers wounded in the defence of the empire, the members of the British Embassy in Tokyo were conspicuous and valuable leaders, though every one did what was possible to aid in the cause. The amount of money subscribed for the Red Cross beds is but a fraction of the total contributed by Britishers and their friends in Japan since the war began, to say nothing of the numerous boxes of clothing sent off from month to month during the past two years.

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LIEUT-GENERAL MIURA HOLDS POLITICAL CAUCUS TO UNITE DIVIDED POLICAL FACTIONS: BARON KATO AND MR. HARA ON LEFT: MR. INUKAI (FIRST) ON RIGHT

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THE IMPERIAL JAPANESE CABINET RECEIVE THE RUSSIAN AMBASSADOR
IN CELEBRATIONOF THE ALLIANCE WITH RUSSIA

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CELEBRATING THE RUSSO-JAPANESE ALLIANCE AT UYENO PARK, TOKYO

H. E. THE RUSSIAN AMBASSADOR RECEIVING MEMBERS OF THE MONSTER LANTERN PROCESSION IN HONOUR OF THE NEW RUSSO-JAPANESE ALLIANCE

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COUNTESS MIZOGUCHI

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